

THE INDIAN SUBCONTINENT IN LITERATURE FOR CHILDREN AND YOUNG ADULTS

An Annotated Bibliography of English-Language Books

MEENA KHORANA

INDIA TRADITIONAL LITERATURE

126. Anand, Mulk Raj. *Folk Tales of Punjab*. Folk Tales of India Series, New Delhi: Sterling, 1974. 112 p. Grades 5-8.

Fourteen folktales from Punjab embody popular motifs and themes, such as the shrewish wife, magical animals, two sisters who are opposites, moneylender as a wicked character, wit and wisdom of small animals, friendship and goodness, and legends of brave heroes. Anand's retelling, however, captures the regional flavor in his rendering of the speech, attitudes, and lifestyle of the simple peasants of central Punjab.

127. *Indian Fairy Tales*. Bombay: Kutub, 1946. 101 p. Grades 5-7.

Through twelve folktales Anand evokes his childhood memories of the storytelling hour. The selections include popular folktales, legends, creation myths, and a love story. "The Crane and the Fish," a trickster tale published around the time of Indian independence, is a metaphor for the British rule in India. Like the British, the Crane becomes the Empress by promoting internecine wars till she is discovered and killed by the clever Crab. "Vikramaditya of Ujjain" is the well-known story of the Pomegranate Queen in a historical setting. Anand brings the professional touch of an experienced writer to these folktales. Insights from psychology are employed to develop character, and the setting is elaborately described to evoke a sense of place.

128. *Babban Hajjaam and Other Stories*. Laughing Lion Stories Series, Faridabad, India: Thomson, 1979. ? p. Grades 4-6.

Eight popular stories from various Indian states have been selected primarily for their humorous content. The lead story, "Babban Hajjaam," narrates the exploits of the court barber who cannot keep the secret that the ruler, Nawab Anwar, was born with donkey's ears. He discloses the secret to a hole dug near a deodar tree. When the tree is cut and made into musical instruments, the instruments reveal the secret at a recital. Babban Hajjaam is forgiven because it is unnatural to expect anyone to keep a secret and because the whole city of Lucknow is happy that the Nawab is not perfect. Other stories in this collection include the exploits of Sheikh Chilli, the story of the modest potter who single-handedly defeats a tiger and an invading army, the wit and cunning of a trickster frog, and the spiritual powers of a sadhu who adopts a mouse.

129. Babbitt, Ellen C. *Jataka Tales: Animal Stories*. Illustrated by Ellsworth Young. New York: Appleton-Century-Crofts, 1940. First published in 1912 by Century. 92 p. Grades 3-5.

When Buddha preached his simple doctrine of correct living and¹ mental discipline, he recounted tales of his previous births as bird, beast, or man to instruct his followers. After his death, the five hundred and forty-seven stories, known as the *Jatakas*, continued to be narrated, and later systematically recorded, by his disciples. Babbitt has selected eighteen fables for their suitability to teach moral lessons to the young, as well as for their depth of meaning. The selections include both human and animal fables that illustrate the universal virtues of self-sacrifice, kindness to animals, loyalty, and honesty, benefits of unity and cooperation, and wisdom. Written in a simple and interesting manner, Babbitt's retelling captures the charm and quaint humor of the *Jatakas*.

130. Bahadur, K.P. *Folk Tales of Uttar Pradesh*. Folk Tales of India Series. New Delhi: Sterling, 1971. 118 p. Grades 6-8.

This volume fails to represent the rich and varied oral tradition of Uttar Pradesh, a state that is comprised of diverse cultures and lifestyles ranging from elegant courtiers to simple farmers; geographical regions from the Himalayas to the hot plains; pilgrimage sites like Badrinath, Hardwar, Benaras, Prayag, and Mathura; and seats of great kingdoms like the Mughals at Agra and Fatehpur Sikri, Nawabs of Oudh, Bundelas at Jhansi, and British at Lucknow. Instead of presenting stories which are intrinsically connected with individual places and events in Uttar Pradesh, the folktales in this volume, with the exception of two, are popular all over India, only local place names have been added. The selections include the fable of the diligent sparrow and the lazy crow, trickster tales of the jackal and the clever minister, realistic stories of the lazy wife, and the exploits of Sheikh Chilli.

131. ._____, trans. *The Parrot and the Starling*, Indian Series of the Translations Collection of UNESCO. Delhi, India: Motilal Banarsidass, 1977, 183 p. Grades 10-12,

Based on the original by Pandit Rangilal, this collection of amorous folktales focuses on the treachery of the sexes to each other. Thirty-eight tales of romance and adventure are structured in the form of a dialogue between a parrot and a starling. The birds begin to quarrel over which sex is more hardhearted, depraved, and cruel to the other, with the parrot siding with men and the starling with women. Hence, they alternately narrate nineteen stories, each to out-do the other. They narrate stories ranging from love between princes and princesses to illicit romances to gruesome beheadings by faithless lovers. Whether the stories have a supernatural, realistic, or historical setting, they share the common theme of the fickleness and treachery of lovers.

The contest, which goes on for several days, develops into a personal vendetta as both the parrot and the starling try to make the other admit defeat. They are well-matched and accuse each other of exaggeration and falsehood. Finally, at the end of the nineteenth round of stories, a swan flies in and settles their quarrel by getting them married, and they live happily ever after.

132. Bakshi, Mohini. *The Peacock's Moods*. Illustrated by Jagdish Joshi. Faridabad, India: Thomson, 1973. N.p. Grades K-3.

The text and illustrations of this colorful picture book convey the moral that selfishness does not pay. It is the common theme of two friends — a rooster and a peacock — going into partnership where only one does all the work. The rooster awakens bright and early to plough, plant, water, reap, thresh, and winnow. Each time the peacock is invited to help, he is either in a mood for dancing, thinking, singing, playing, prettying, or reading, and cannot be disturbed. Once the winnowing is done, the rooster plays to the peacock's selfishness and makes him take the larger heap of chaff.

The bright illustrations extend the text by showing the peacock's majesty — and his flawed character. They also show the rooster's patience and strength of character in teaching the peacock a lesson. The subtle humor and satire of the text are also reflected in the illustrations.

133. Bang, Betsy. *The Cucumber Stem*. Illustrated by Tony Chen. New York: Greenwillow, 1980. 55 p. Grades 1-3.

A tiny boy, who is two fingers tall with hair four fingers long, is born to a childless woodcutter because his wife does not follow goddess Shustee's instructions on how to eat the magical cucumber. Little Finger proves to be a great son, nevertheless, because he frees his father from the Raja's service by defeating the neighboring king and chasing away a band of thieves. Clever Little Finger is eventually rewarded for helping those in need, while his mother learns to be patient and to follow instructions.

134. _____. *The Demons of Rajpur: Five Tales from Bengal*. Illustrated by Molly Garrett Bang. New York: Greenwillow, 1980. 81 p. Grades 6-10.

Observing the tradition of Bengali storytellers, Bang combines popular folktale incidents and characters, or uses them in new plots, to narrate five intricate folktales of rakshosis, or demons, set in the kingdom of Rajpur. In each story the adventures of a brave prince who sets off to defeat the evil schemes of the rakshosi are richly textured with numerous themes, characters, and subplots. For example, "The Enchanted Princess" narrates the exploits of two princes who have been transformed into animals when their mothers were not allowed to eat, but only to sniff and lick, a magical root intended to aid the queens to have sons. To this main plot are added several themes and motifs like impossible tasks that must be fulfilled, ogres who swallow their victim's whole, enchanted places under the sea, magic cord that connects two brothers, burning of animal disguises to break a spell, motifs from Hindu mythology, and charms against evil. Bang's retelling conveys its unique Indian flavor through imagery and comparisons taken from Indian figurative language and regional idioms.

This Bengali art of storytelling is further enriched by Molly Bang's black-and-white illustrations which combine two Indian folk art styles; the Mithila style of mural art and the delicate and intricate patterns of *alpana*, or floor art, done with rice paste which are preserved in rural Bengali households by women. To this artistic rendition, Bang adds

mudras — specific finger positions used in Indian dancing — to symbolize different ideas, attitudes, gestures, and actions.

135. _____. *The Old Woman and the Red Pumpkin*. Illustrated by Molly Garrett Bang. New York: Macmillan, 1975. N.p. Grades K-3.

Bang has translated and adapted the Bengali version of a folktale popular throughout India, especially with children at mealtimes. When an old woman goes to visit her granddaughter, a jackal, a tiger, and a bear threaten to eat her, but she convinces them to wait till she gets fat. After an enjoyable visit, the granddaughter puts the old woman in a big pumpkin and lets it roll down the forest. The bear and tiger who have been waiting for the old woman, start following the mysterious pumpkin, but when the jackal sees it, he breaks it with a stick. The clever woman once again outwits the animals by saying that the strongest of the three can have her head. As they start fighting, she quietly escapes. Molly Bang's colorful illustrations done in the style of Indian folk art brilliantly portray village scenes, abundant jungle foliage, and details of home life.

136. _____. *The Old Woman and the Rice Thief*. Illustrated by Molly Garrett Bang. New York; Green willow, 1978. N.p. Grades K-3.

In this Bengali folktale, an old woman goes to the Raja's palace to complain about her stolen rice. The framed illustrations portray the secure and peaceful world of the woman's hut as she sits on a charpoy embroidering a cross-stitch blanket. As the scene shifts to the world outside, the illustrations enlarge to invite readers to participate in the action and variety of Indian villages and cities. Children will enjoy the cumulative element of the tale as the old woman repeats her story to a scorpion fish, a wood apple, a razor, a cowpat, and an alligator. Since the Raja is out hunting, she enlists the help of these clever friends to catch the thief. As she returns to the village, the illustrations are once again framed to distance the reader and to conclude the narrative.

The text and illustrations subtly convey the underlying humor in the helplessness and exaggeration of the old woman who needs so many people to protect her from the thief who, the illustrations reveal to us, is just a small mouse. The antics of the black crow, who appears in the illustrations but not in the text, further add to the humor of the story.

137. _____. *Tuntuni, the Tailor Mini*. Illustrated by Molly Garrell Bang. New York: Greenwillow, 1978. 63 p. K-3.

Two popular episodes of the Tuntuni bird, a popular figure in Bengali folklore, are narrated here. Moral right is on Tuntuni's side as she matches wits with a barber and a Raja. The Raja tries repeatedly to eat Tuntuni, but he only ends up getting his own nose cut! Molly Bang also adapts the flat perspective of village art to emphasize the humorous aspects of the stories.

138. Bapu. *Ramayana: The Story of Rama*. Illustrated by reteller. Thompson, CT: InterCulture Associates, 1974. 71 p. Grades K-3.

This version of the Sanskrit epic evokes the glory and bravery of Rama, Prince of Ayodhya, as he dutifully fulfills his stepmother's wish that he live in exile for fourteen years so that her son can become king. Accompanied by his wife, Sita, and brother, Lakshmana, Rama wanders through the forests of central and southern India ever ready to help the weak and oppressed. When Sita is abducted by Ravana, the demon king of Lanka, Rama with the help of the Monkey Kingdom engages in a war that symbolizes good versus evil. Rama returns triumphantly as King of Ayodhya.

This picture book has distinctive illustrations which are rendered in the style of Indian folk art. While the illustrations appear to be flat, as is typical of folk art, they portray the glamour of ancient India and enliven the text through Bapu's effective use of bright and simulating colors.

139. Beach, Milo Cleveland. *The Adventures of Rama*, Illustrated from a sixteenth century Mughal manuscript. Washington, D.C.: Freer Gallery of Art, Smithsonian Institution, 1983. 57 p. Grades 5-8.

Beach's retelling of the Sanskrit epic is based on the late sixteenth century translation of the *Ramayana* into Persian, a project ordered by the Mughal emperor, Akbar, to spread harmony and knowledge of Hindu culture. This manuscript, which is in the Freer Gallery of Art, contains one hundred and thirteen miniature paintings, of which only twenty-three were selected to illustrate the book. The selections are mostly details rather than full views of the originals. Also, since these paintings have been selected for their visual effectiveness, the text is organized around the events they portray. Hence, minor episodes sometimes take precedence over major events in the epic. For instance, the story begins at Ayodhya with King Dasaratha's ritual for the birth of sons, leaving out the entire episode of Prahlada Bhagat and the curse on Dasaratha. While there are some interesting details on the life in Ayodhya, Lanka, and the Monkey Kingdom, Beach focuses on the main plot of Rama's exile and victory over Ravana, the demon king of Lanka.

140. Beck, Brenda E.F., Peter J. Claus, Praaphulladutta Goswami and Jawaharlal Handoo, eds. *Folktales of India*. Folktales of the World Series. Chicago: University of Chicago Press, 1987. 357 p. Grades 8-12.

This unique collection of ninety-nine folktales represents the collaborative efforts of several scholars. Collected firsthand from oral sources by eighteen regional folklorists who are familiar with the many speech varieties of the language and cultural traditions of their region of specialization, this volume attempts to present the hitherto unrecorded tales from various regions of India, especially the tribal areas. Since the family unit is universal, the folktales are organized into broad thematic segments like Suitors and Maidens, Sisters and Brothers, Parents and Children, and Domestic Conflict that reflect the types of familial relationships and the logic of the domestic cycle. Each section is preceded by a short essay that summarizes the stories of that type and analyzes the common motifs and imagery found from region to region. For example, the essay on "Suitors and Maidens" states that courtship is romantic and exciting in Indian folklore because courage is needed to confront social norms. The essay also points to woman's important role in determining the outcome of a courtship sequence. Furthermore, each

folktale is introduced with suggestions on how to interpret it, and the various themes, motifs, family relationships, and personality types it represents. This introductory material will enable readers to approach each tale critically for structure, deeper meanings, tale functions, and historical and cultural issues.

Although the stories are representative of various types of folktales and universal moral themes, they are unique primarily because of their rich cultural details. The folktales especially emphasize woman's status and role in a family. The Indian woman is not seen as stereotypical ly passive; rather, she holds the position of trickster or underdog who triumphs against great odds by combining selflessness, cleverness, religious dedication, and moral courage. The editor's point out that these stories reveal the psychic strength and true character of the Indian woman.

141. Bhagwat, Leelawati. *"The White Elephant."* Illustrated by Pranab Chakravarty. In *Folk Tales from Asia: For Children Everywhere*, Book Four, 17-23. Asian Copublication Programme Series. New York and Tokyo: Weatherhill/Heibonsha, 1976. Grades 3-5.

A talkative wife cannot keep the secret that her husband, the Rajah's gardener, has visited heaven by hanging onto the tail of God Indra's white elephant. Next evening, when the elephant comes down to eat the fresh green grass from the royal gardens, the entire village is waiting to see heaven. They all hang from the elephant's tail in a human chain by grabbing the feet of the person above. When the woman at the end wants to know how big the fruit and flowers are in heaven, the gardener, who is at the head of the chain, releases the elephant's tail to show the size of the areca nut, and the entire chain comes tumbling down to earth. The color illustrations and delightful prose capture the humorous situation and poke gentle fun at human foibles.

142. Bhoothalingam, Mathuram. *The Cowherd Prince: The Story of Krishna -Part 1.* Illustrated by Madhu Powle. Bombay: India Book House, 1969. 101p. Grades 3-5.

Beginning with the Hindu version of creation of the earth and gods, Bhoothalingam focuses on Vishnu, the Preserver, and His various incarnations on earth. The birth and childhood of Krishna, eighth incarnation of Vishnu, is narrated in detail in this volume. Through vivid descriptions and exciting action, the book engages the interest of young children by narrating the episodes in which Krishna destroys evil in the form of the demoness Pulana, Kaliya, the thousand-hooded cobra, Aga, (he demon, and, finally, his wicked uncle, Kamsa. Bhootlingam's graceful, easy prose also captures the many dimensions of Krishna's personality: his mischievous pranks, his charm and protectiveness towards the cowherds and milkmaids of Gokul and Brindavan, his ruthlessness in destroying evil, and his divine grace.

143. Birla, L.N. *Folk Tales from Rajasthan.* Illustrated by Phani Bhushan. London: Asia Publishing House, 1964. 60 p. Grades 6-12.

The plots of the fifteen stories in this volume are woven around stereotypical characters like the dull-witted Brahmin, the valiant Rajput warrior, the greedy moneylender, the simple Jat farmer who is full of common sense, and the clever *mujan*

(member of the ruling muslim class) who is ultimately tricked. The stories are varied enough to provide a comprehensive picture of the culture and lifestyle of Rajasthanis.

144. Bond, Ruskin. *Tales and Legends from India*. Illustrated by Sally Scott. London: Julia MacRae, 1982. 154 p. Grades 3-5.

Bond states that living in the foothills of the Himalayas gives him a full view of the majestic snow peaks of the furthest Himalayan ranges where the gods and goddesses of Hindu mythology dwell, and at the same time he is able to look down upon the plains of India where several races and religions have mingled. He tries to capture this varied atmosphere of India in the tales and legends retold in this volume. His selections are based primarily on the great religious epic, *The Mahabharata*, the Buddhist *Jataka* stories, and regional stories recorded by pioneering Indian and British folklorists in *The Indian Antiquary*. In addition, he narrates stories of the tribal Bhuiyas and Santalis, historical legends, and ghost stories. Each episode is selected for its human interest and universal qualities. This collection is valuable because of Bond's engaging style and his ability to make the scene and action come alive through descriptions and dialogue.

145. _____. *Tales Told at Twilight*. Illustrated by Madhu Powle. Bombay: India Book House, 1970. 90 p. Grades 4-6.

Bond narrates eight stories that were his favorites as a child. These uncommon tales have been enhanced by the author's lavish use of details and skillful interplay between episodes and characters. The collection includes tales of unusual strength and valor like "Prince Shamsheer Jung"; tales of wit and cleverness like "The Family Ghost" and "The Bania and the Jat," in which the simpletons outwit the "clever" characters; and a historical legend of King Vikram. Two fairy tales, "The Mountain Lake" and "Seven Brides for Seven Princes," are complicated stories of quests, magical objects, transformations, and supernatural beings. The only story that can be considered moralistic is "The Wise Parrot" which serves as an example of how hasty judgment can lead to tragedy. While fundamental human values are inherent in all the stories, it is Bond's art as a masterful storyteller that will captivate the readers.

146. Borgohain, Bipin Kumar. *Folk Tales of Meghalaya and Arunachal Pradesh*. Folk Tales of India Series. New Delhi: Sterling, 1974. 112 p. Grades 6-8.

Whether collected from oral sources or adapted by the author from publications of the Arunachal Pradesh Administration, these stories represent the folklore of the tribal states bordering China, Tibet, and Burma. While the stories contain universal themes and motifs, their rich cultural details provide valuable information on the gods, creation myths, customs and lifestyle, methods of farming, and democratic political organization of ethnic units like the Sherdukpens, Mompas, Tangsas, Singphos, and Kamengs. There are several origin myths that provide explanations for the animals, insects, and foods found in the region, as well as for the origin of tribal customs like sacrificing a monkey when a baby dies at birth or when a woman dies in childbirth, sacrificing an animal during illness, and the former custom among the Mokolms of human sacrifice at sowing time. There is an interesting Sherdukpen version of "Hansel and Gretel" called "The

Story of Phoor-Pa-Lamoo,” in which a brother and sister outwit their demon stepmother in a series of episodes. Common sense and intelligence are considered essential ingredients for survival in both the animal and human worlds. With wit an ordinary person can defeat more powerful forces.

147. Borgohain, Bipin Kumar, and P.C. Roy Chaudhury. *Folk Tales of Nagaland, Manipur, Mizoram and Tripura*. Illustrated by Souren Roy. Folk Tales of India Series. New Delhi: Sterling, 1975. 120 p. Grades 6-8.

Collected from oral sources, these folktales fill a void in our knowledge of the folklore of India's tribal states. There are creation tales that give the origin of rivers like Rupa-Tylli and Tuichong; pourquoi tales that explain why lizards and frogs shed their skins and why monkeys are important to tribals; stories of evil spirits and witch priests who use charms and spells to protect people; trickster tales of clever wives who outwit spirits and demons; transformation tales; legends of tribal heroes like Chee Aanneroo, Norboo, and Somdoon; and romantic stories of ill-fated lovers like Nagurai and Nakhapili. Surprisingly, there are very few humorous tales; generally, these stories reveal the tribal's harmony with nature and animals, presence of Buddhist beliefs in Naga folklore, and tribal rituals and culture. Although good triumphs over evil and wisdom, kindness, and honesty prevail, these stories are free from religious dogma and didacticism.

148. Bose, Tara. *Folk Tales of Gujarat*. Folk Tales of India Series. New Delhi: Sterling, 1971. 120 p. Grades 6-8.

The folktales in this volume represent the history, heroes, and beliefs of the various ethnic groups in Gujarat. There are stories of famous kings, warriors, robbers and outlaws, lovers, and women who committed *Salt* to uphold their honor. The distinct culture and rich oral tradition of Gujarat are conveyed not only through the content, but also through descriptions of the countryside, villages, and lifestyle which the author observed firsthand when she collected the stories for this volume.

149. Brown, Marcia. *The Blue Jackal*. Illustrated by author. New York: Scribner's, 1977. N.p. Grades K-4.

When Fierce-Howl, a jackal, goes to the city in search of food, he is attacked by vicious dogs. He stumbles into the open doorway of a dyer's house and jumps into a huge vat of indigo to escape detection. When he returns to the forest the next morning, the animals are awed and terrified by his beautiful blue fur. Taking advantage of the situation, Fierce-Howl proclaims himself their divine ruler. He appoints the lion, the tiger, the elephant, and the monkey to various posts, but he banishes his brother jackals from the forest. One sleepy afternoon, he succumbs to his true nature by joyously returning the howl of a pack of jackals. When the other animals realize their king is a jackal, they chase him into the barren hills. This lively and interesting story raises several philosophical questions, such as, Who am I? What is my place and power? Who are my friends?

150. *Once a Mouse ...* Illustrated by author. New York: Scribner's, 1961.N.p. Grades K-3.

When a hermit saves a tiny mouse from being snatched by a crow, he ponders over the question of big and little. In order to protect his pet from predators, the hermit uses his mystical powers to change the mouse into a cat, a dog, and, finally, a handsome, royal tiger. In his tiger form, the mouse feels proud and mighty and threatens the other animals of the forest. When chided, he contemplates eating the hermit, who immediately converts him back to a mouse. This fable engages the young reader in a philosophic discussion of physical size leading to misuse of power. Brown's woodcuts and earth tones lend an introspective dimension to the illustrations.

151. Buck, Pearl S. *Fairy Tales of the Orient*. Illustrated by Jeanyee Wong. New York: Simon and Schuster, 1965. 320 p. Grades 5-7.

Buck has selected and edited numerous folktales from Asia and Old Europe for this volume. In addition to her excellent analysis and classification of folktales, Buck provides background information on the culture and philosophy of individual tales. Thus, in introducing the three stories from India, which she has revised from Andrew Lang's collection, Buck prepares readers to interpret the tales according to the essentials of Indian philosophy. For instance, the fairy tale of the simple-hearted Wali Dad exemplifies that selfless actions awaken generosity in others, while the story of the adventurous king who tries in vain to avert the fate predicted for his daughter, emphasizes that one must accept fate.

152. Chaitanya, Krishna. *To Far-Off Lands Long Ago*. Illustrated by P. Khemraj. New Delhi: Ministry of Information and Broadcasting, 1979. 47 p. Grades 6-8.

Two stories from the *Jatakas* have been adapted for children today. In "To Far-off Lands Long Ago," the author has taken liberties with historical dates by setting the story in seventh century Pataliputra in order to present the achievements of ancient India in religion, learning, art, scientific research, and travel and communication. The second story, "The Elephant and the Sandgrouse," like so many Jataka tales, illustrates that cruelty among men is unnecessary. The author emphasizes that children live *in* a harsh world and hence need to learn about violence in order to effect change.

153. Chameli, and Ramachandran. *The Monkey and the Mango Tree and Other Stories*. New Delhi: Thomson,, 1976. 76 p, Preschool-Grade 2.

The three stories in this award-winning book takes popular motifs from animal fables and adapt them to modern situations. The first two are moralistic tales in which the lazy man and the "blue" jackal are outwitted for trying to steal food from those who are unable to protect themselves. The third story, "The Magic Puppets," condemns the puppet king's insane jealousy.

The exceptional illustrations for this picture book not only extend the text, but add depth and meaning to it. The art work for "The Magic Puppets" reveals the dual

perspective of the story: collage for the events involving the puppets and black-and-white photographs for the world outside the puppet theatre.

154. Chandran, Praphulla Stilish. *Folk Tales of Karnataka*. Folk Tales of India Series. New Delhi: Sterling, 1976. 111 p. Grades 5-7.

In addition to folktales that are popular throughout India, this volume contains several legends associated with saint-devotees, rulers, and heroes of Karnataka. Thus, we read of Appaji, the clever minister of the Vijayanagar emperor, Krishna Deva Raya; of Mallamma, the brave warrior queen of Belavadi; and of Obamma, wife of a humble guard who saved her kingdom from enemy attack. The most interesting stories are the legends of two women saints, Giriamma and Akka Mahadevi, who are still remembered for their miracles and devotional songs.

155. Clarke, Mollie. *The Clever Jackal: A Story from India*. Illustrated by Leonard Horlon. London: Rupert Hart-Davis, 1965. 32 p. Grades K-3.

The moral of this familiar folktale is that while you may be poor, and your need genuine, you have to be worldly-wise and clever to survive in this world. When a poor brahmin with a large family goes to the Clever Jackal for help, he is given a magical melon which, when planted, produces hundreds of melons full of diamonds, rubies, emeralds, and pearls. Not knowing the worth of the melons, the foolish and trusting brahmin sells all but one. Likewise, he loses the second magical gift of a jar that produces delicious food. When he goes to the jackal for help for the third time, he is given a rope and cane that first bind and then beat those who have stolen from him. The precious gifts are returned to him, and the family lives in plenty ever after. While the story is interestingly told, the illustrations, especially of the human figures, are unappealing.

156. Collis, Maurice. *Quest for Sita: Of Ravana the Dark Angel and His Paradise at Lanka; Of Hanuman and the Divine Vultures Jatayu and Sampati*. Illustrated by Mervyn Peake. New York: Day, 1947. 162 p. Grades 6-10.

A lovely Chinese girl, Swallow, is sold to a marriage broker when she is eighteen to provide food for her family. Swallow escapes and meets the Sage of Wersham who can integrate time and make the past present. The sage, who was Rama, hero of the Indian epic *Ramayana*, in a previous birth, undertakes Swallow's education, whom he recognizes as Sita, his consort. In quest of the Sita-self of Swallow, he narrates the story of the *Ramayana* and of Rama's rejection of Sita. Swallow regains her memory of the past, and they live happily ever after. While preserving in the main the original outline of Sita's story, Collis states that he verifies it by reincarnating it in a Chinese setting. Likewise, Mervyn Peake's drawings are also a quest to portray the eternal Sita.

157. Comber, Leon. *Further Favourite Stories from Asia*. Illustrated by Lo Koon-chiu. Hong Kong: Heinemann, 1978. 58 p. Grades 2-4.

Of the nineteen folktales in this supplementary reader intended for Asian children, four are from India: two fairy tales of Prince Razul and two realistic tales in which the

protagonists use intelligence to outwit their unfair opponents. Despite the controlled vocabulary and simple sentence patterns. Comber's prose is imaginative and lively,

158. Courlander, Harold. *The Tiger's Whisker and Other Tales and Legends from Asia and the Pacific*. Illustrated by Enrico Arno. New York: Harcourt, Brace and World, 1959. 152 p. Grades K-6. 52-58.

This collection includes seven Indian folktales which are representative of the varied culture and folklore of India.

159. Crouch, Marcus. *The Ivory City and Other Stories from India and Pakistan*. Illustrated by William Stobbs. London: Pelham, 1980. 176 p. Grades 5-8.

Twenty-six stories from well-known collections of Indian folktales, especially from Joseph Jacob's *Indian Fairy Tales*, have been retold in modern, colloquial English with the intention of making them more accessible to western children. While Crouch has selected the most popular stories and narrated them in an appealing manner, his version robs them of their Indian quality and idiom. Stobbs' graceful illustrations, however, attempt to infuse the cultural details that are missing from the text.

160. Dasa, Yogesvara, and Jyotirmayi-devi Dasi. *A Gift of Love: The Story of Sudama the Brahmin*. Illustrated by Puskara Dasa. New York: Bala Books, 1982. N.p. Grades K-3.

This picture book has been adapted from Swami Prabhupada's English translation of the Tenth Canto of *Bhagavaia Parana*, which narrates an episode from the enduring friendship between Krishna, King of Dwarka, and Sudama, a poor brahmin. When Sudama goes to Krishna at the behest of his wife to ask for help, he does so bearing a simple gift of parched rice. Krishna, with his divine powers, knows all and rewards the family with wealth and palaces. However, Sudama, who sees all creation as the property of the Supreme, continues to give to charity and live in poverty as before. The focus of the book is not on the friendship between the two, but on Krishna as the incarnation of God Vishnu and on Sudama as his ideal devotee. Sudama's story is seen as an allegory for the devotion of the faithful, self-control, and renunciation of material pleasures. The superb illustrations accurately depict the palace grandeur, architecture, and lifestyle of India's heroic age.

161. Davis, Crania. *The King and the-Mangoes*. Illustrated by Sheila Johnson. Jataka Tales Series. Emeryville, CA: Dharma, 1975. N.p. Grades K-3.

Buddha in the form of the King of the Monkeys teaches the Prince of Benaras that a good king must love his subjects, even if it means risking his life for them.

162. Day, Lal Behari. *Folk-Tales of Bengal*. London: Macmillan, 1931. 274 p. Grades 6-8.

The twenty-two stories in this volume, collected by Day from oral sources in the latter part of the nineteenth century, have become a rich source for retellers of Bengali folktales. The stories deal with universal themes of justice, wisdom, cleverness, jealousy, and intrigue. Day was perhaps the first to record Bengali tales of princely heroes defeating rakshosis by searching for their life principles. Day's descriptions of Bengali life and culture, intricate plots, and generous dialogues make the volume interesting and lively.

163. Demi. *The Hallowed Horse: A Folktale from India*. Illustrated by author. New York: Dodd, Mead, 1987. N.p. Grades K-3.

A young king knows that he can rid his kingdom of the dreaded Kaliya, the Multiheaded Snake, only with the help of the ever-victorious Hallowed Horse. The astrologers' search for the divine horse leads them to the home of a humble potter. The Hallowed Horse defeats Kaliya and restores peace and goodness to the kingdom.

Demi's brilliant illustrations are in the style of Indian miniatures. The pictures are highly stylized and characterized by its wealth of details, lack of depth, and static movements. The animals have been done especially well, but the facial features of the people do not appear to be Indian.

164. Dhar, Somnath. *Historical Tales of Kashmir*. New Delhi; Sagar, 1964 (?). 132 p. Grades 10-12.

This book makes the checkered history of Kashmir from ancient times to its inclusion in India in 1947 come alive. While the stories refer to many popular legends and songs, they are based mainly on historical facts gleaned from the works of Kalhana (*Rajatarangini*) and Jonaraja. The stories give evidence of the author's vast knowledge and understanding of the political, military, social, and cultural conditions in each era of Kashmir's history. Using the "broad-bosomed" Jhelum river, then known as Vitasta, as the eternal symbol of unity amidst the rise and fall of cities and rulers, Dhar narrates the stories of Kashmiri heroes from Suyya the engineer (857-884 A.D.) to the martyrdom of Mujahid Sherwani who died while fighting the Pakistanis in 1947. The most interesting stories relate to the love the Mughal emperors Jahangir and Shah Jahan had for Kashmir.

165. *Jammu and Kashmir Folklore*. New Delhi: Marwah, 1968. 195 p. Grades 10-12.

This is a well-researched and scholarly book on the folklore of Jammu, Kashmir, and Ladakh. Dhar provides the geographical, racial, linguistic, and economic background of each region before enumerating its customs, festivals, arts and crafts, and superstitions. Individual chapters also include numerous songs, folktales, and riddles which perpetuate the memory of natural calamities, foreign invasions, and benevolent rulers.

166. Domanska, Janina. *Why So Much Noise?* Illustrated by reteller. New York: Harper and Row, 1965. N.p. Preschool-Grade 3.

When the elephant loses a bet and is to be eaten by the tiger, the mouse deer, a trickster figure, promises to save the elephant. Using familiar motifs from trickster tales, the mouse deer dupes the tiger into believing that he is eating the elephant, and is going to devour a tiger next.

167. Duff, Maggie. *Rum Pum Pum*. Illustrated by Jose Aruego and Ariane Dewey. New York: Macmillan, 1978. N.p. Grades K-3.

When a blackbird wearing a walnut helmet, a thorn sword, and a frog skin shield declares war on the king for stealing his wife, he is aided by a cat, some ants, a stick, and a river because they too have been mistreated. The King devices ingenious ways of killing the blackbird, but each time the bird is rescued by his friends. Finally, when the river starts to flood the palace, the king agrees to return the blackbird's wife. Even though the tone of the text is serious, the colourful illustrations help the readers to see the humor in the story.

168. Dutta, Savitri and Swapna. *Shakuntala*, Illustrated by B.G. Varma. New Delhi: Children's Book Trust, 1978. 32 p. Grades 5-8.

This version of the legend of Shakuntala is based on Kalidasa's play. Like the ancient Sanskrit dramatist, the retellers employ dramatic irony and evoke *rasa* — or the emotive aspects of the story — while describing Shakuntala's secret love for King Dushayanta and her rejection by him because of a curse. Both text and illustrations provide rich details of life in ancient India; in particular, the simple life of a hermitage is contrasted with the grandeur and richness of palace and city life. This story is also interesting because it explains how India acquired its ancient name of Bharatvarsha.

169. Frere, Mary. *Old Deccan Days or Hindoo Faint Legends Current in Southern India*. Philadelphia, PA: Lippincott, 1868. 345 p. Grades 6-12.

Daughter of the Governor of Bombay during the British Raj, Frere is credited with starting the initial work of collecting popular Indian tales. This volume, which records twenty-four stories that the author had heard from her South Indian ayah, or maid, became a valuable source of information on the folk and fairy tales of India. The introduction provides a detailed account of the narrator in her own words, thus establishing the sociological and historical context in which the maid had heard the stories from her grandmother. There are stories of wicked stepmothers who try to kill their stepdaughters; of clever men who outwit demons and destroy their secret life principles; of wonder and magic; and of sisters who are opposites in nature. The most interesting story is that of clever Seventee Bai, wife of Prince Logedasa, who was thrown out of the kingdom by his father. Disguised as her husband, Seventee Bai goes on many adventures to get her husband reinstated in the kingdom. While Frere captures the excitement and wonder of these intricate stories, her ethnocentric attitude is quite obvious in the introductory remarks on the culture of the "lower castes."

170. Friscia, Sal. *The Ignorant Monkeys and Other Tales from India*. Illustrated by reteller. New York: Pantheon, 1971. N.p. Grades 2-4.

Fourteen stories of humans and animals make a witty commentary on life in modern India. Children will enjoy the ridiculous situations people get into because of their stinginess, greed, and false pretensions. “The Cobra in the Basket” is reminiscent of *A Cricket in Times Square* because the hooded cobra prefers life in the quiet jungle to the work and pressures of being famous. Each story is very briefly told, and reads more like a joke. The illustrations, though accurate, lack imagination and creativity.

171. Gaer, Joseph. *The Adventures of Rama: The Story of the Great Hindu Epic Ramayana*. Illustrated by Randy Monk. Boston: Little, Brown, 1954. 210 p. Grades 6-8.

Gaer’s poetic prose successfully captures the cadence of Valmiki’s *Ramayana* in his rich descriptions of nature and palace grandeur. The *rasa*, or mood, of each episode is also well-evoked; whether it is sorrow at Dasaratha’s death, doubts against Bharatha, or painful separation of Rama and Sita, the text involves the reader in the action and plight of the characters. The stylized illustrations, however, are static and lack a sense of rhythm and movement. This book is also distinctive because of its introductory essay on the history and development of the epic, literary analysis of Valmiki’s version of the epic and detailed commentary on the interpolations to the *Ramayana*. An annotated bibliography of books on the *Ramayana*, Indian culture, and other versions of the *Ramayana* is also included.

172. _____. *The Fables of India*. Illustrated by Randy Monk. Boston: Little, Brown, 1955. 176 p. Grades 4-7.

Gaer has selected forty-nine beast fables from the three major collections of Indian fables: *Panchatantra*, *Hitopadesa*, and *Jatakas*. While the intricate storyframe of each group has been explained, each fable is recreated as an independent story. Gaer focuses on the interplay between character and action to establish the theme, and describes animals and plants in India to give a specific Indian background to the stories. This collection provides valuable information on the history, structure, and themes of each group of fables. Gaer also discusses the fabulists who have followed the traditions established by each group and outlines the influence of Indian fables on western folklore.

173. Galdone, Paul. *The Monkey and the Crocodile: A Jaiaka Tale from India*. Illustrated by author. New York: Seabury, 1969. N.p. Grades K-3. When the crocodile tempts the monkey to ride on his back, the monkey’s curiosity and eagerness for ripe mangoes get him trapped. When the crocodile is about to eat him, the clever monkey saves himself by saying that the tastiest part of his body, the heart, has been left on the tree at home. So they return to shore and the crocodile is fooled. The illustrations reflect the humor of the situation that force is no match for a quick wit. The lively expressions of the characters show the greed of the crocodile and the feigned humility and fear of the monkey. The illustrations also capture the movement of trees and animals and the plentiful life in a tropical jungle.

174. Gangeyee. *Folk Tales of the Konkan*. Illustrated by Rabin Sengupta. Bombay: India Book House, 1975. 63 p. Grades 3-5.

These stories from Maharashtra, in western India, were narrated to the author by her grandmother and mother in the Malawani dialect when she was a child. They record the hard lives of the common folk and their simple faith in God. Hence, instead of fairies and princesses, these stories are about the worship of Shiva, Parvati, and Vishnu; ghosts and foxes whom villagers encounter frequently in their fields; and everyday relationships with unfilial sons and loyal daughters-in-law.

175. Ghosh, A.K. *Legends from Indian History*. Illustrated by Debabrata Mukerji. New Delhi: Children's Book Trust, 1968. 69 p. Grades 5-8.

Based on documented facts and oral tradition, six exciting legends from India's past make history come alive. The heroic characters and vigorous action of these stories are taken from significant moments of history like the defeat of the Republic of Vaishali in 4 B.C., Prince Birudhak's revenge, invasions by the Huns and Tartars, and the defeat of Prithviraj Chauhan, last Hindu ruler of Delhi, who finally succumbed to the repeated attacks of Mohammad of Ghori. This collection clearly illustrates that foreign invaders, who were drawn by India's wealth, were successful only because the unity of the country was threatened by internal rivalry, intrigue, and betrayal. These stories also portray the bravery, sense of honour, loyalty, and intelligence of the heroes from Indian history.

176. Gobhai, Mehli. *The Legend of the Orange Princess*, Illustrated by reteller. New York: Holiday House, 1971. N.p. Grades K-3.

Prince Prithvi of Boondh falls deeply in love with the Orange Princess, who is an orange by day and a radiant maiden by night. They are happily married till the prince fails to return from a hunting trip one evening. The brave princess calls for her horse and, led by the prince's hunting falcon, finds the prince burning with fever. She nurses him all night with medicinal herbs, but by the time he recovers it is daylight. Unable to return to her magical orange, the princess is transformed into an orange tree that glows and shimmers in the sun. Heartbroken, Prince Prithvi builds a marble pavilion and every evening for the rest of his life visits his beloved, whose presence he senses in the soft, fragrant breeze.

By beginning the story with the ruins of the once-splendorous palace of Boondh and the overgrown jungle, Mehli emphasizes the mortality of humankind and of material achievements, and at the same time immortalizes the selfless act of love through the marble pavilion which remains intact. Furthermore, the bright orange and green illustrations celebrate the tender, yet intense love of the prince and princess.

177. _____. *Usha the Mouse-Maiden*. Illustrated by reteller. New York: Hawthorn, 1960. N.p. Grades K-3.

The familiar *Panchatantra* story of a fond father trying to select a mighty husband for his Mouse-Maiden is told with an interesting variation. The powerful sage, Yajnavalkya, who had saved the mouse from a hawk and converted her into a beautiful girl, learns an important lesson that the tiny and humble can be important in their own way. When Usha rejects Sun,

Cloud, Wind, and Mountain to many the mouse, Sage Yajnavalkya realizes that in marriage one is happier with someone who is compatible. Gobhai's alternating black-and-white and colour illustrations provide details of Indian jungles and the peaceful life of the hermitage. Usha's conflicting emotions and dual character are also portrayed well; she has a quiet, modest dignity and is respectful towards her elders, yet she has the courage and independence to speak her mind.

178. Godden, Rumer. *The Valiant Chatti-maker*. Illustrated by Jeroo Roy. New York: Viking, 1983. 61 p. Grades 4-6.

Godden embellishes the popular folktale of the Valiant Chatti-maker by developing the characters, adding interesting episodes, and providing details of life in India. The Chatti-maker's clever wife is developed into a major character who uses the circumstances to engineer her husband's rise to fame. The episode at the Chatti-maker's house when he is culled upon to light the enemy, the battlefield scenes, and the details of court life and the corrupt practices of the officials heighten the humor and dramatic tension of the story. At the end, the clever wife is rewarded with great riches and an honoured place in society, while the Chatti-maker remains humble and continues to make chattis to give as presents. Jeroo Roy's illustrations provide excellent details of courtly splendour and village life. See #231.

179. Gray, J.E.B. *Indian Tales and Legends*. Illustrated by Joan Kiddell-Monroe. Oxford Myths and Legends Series. Oxford: Oxford University Press, 1961. 230 p. Grades 5-8.

The folktales retold in this volume are representative of the varied oral tradition of India. There are tales from the *Kathasaritsagara* of Somadeva, Jataka tales emphasizing the virtue of rulers, animal stories from the *Hitopadesha*, *Vetala*, or stories told by a cunning evil spirit, and the Sanskrit epics, *Ramayana* and *Mahabharata*. Fundamental to all the selections is the moral emphasis placed on the concept of transmigration, or rebirth on earth according to one's deeds in a former existence. The tales have been narrated gracefully, with ample descriptions of the social, economic, and courtly life of ancient India.

180. Greene, Joshua (Yogesvara Dasa). *Krishna, Master of All Mystics*. Illustrated by Dominique Amendola. Philadelphia, PA; Bala Books, 1981.N.p. Preschool-Grade 3.

Brahma, God of Creation, tests the divine powers of the child Krishna, incarnation of Vishnu, by stealing the calves and cowherds who had accompanied Krishna to the river bank. When Krishna returns to Vrindavan, he uses his mystic powers to manifest himself

as each calf and cowherd boy. A year later, when Brahma returns to see the mischief he has caused, he humbly acknowledges Krishna as the supreme mystic.

The elaborately framed illustrations lend distance and ensure that readers will view the story as an example of the divine power of Krishna.

181. Gupta, Rupa. *Tales from Indian Mythology*. New Delhi: Hemkunt, 1982. 96 p. Grades 3-6.

Written in an appealing colloquial idiom, this collection of origin myths gives the Vedic explanations for the creation of the earth, sun, and Ganges, the story of the Great Flood, and the battle between the gods and demons. A series of myths narrate the story of Manu, the first man, and the founding of the Surya Dynasty by his son, Ikshvaku. The genealogy and history of the Suryas can be reconstructed from the exploits of the heroic Surya kings like Puranjaya, Harishchandra, Dasharatha, and Rama who helped the gods to restore peace, justice, and goodness on earth. In addition to describing the spiritual life and aspirations of ancient Hindus, these stories also provide valuable information on the lifestyle of kings and the rules governing statecraft and warfare, the pursuit of knowledge, the caste system and the constant conflict between priests and kings for supremacy, racial attitudes, the prevalence of *Sati*, and the taboo against slaughtering cows.

182. Hari Dass, Baba. *Mystic Monkey*. Illustrated by Elizabeth Ann Kelley. Santa Cruz, CA: Sri Rama, 1984. 64 p. Grades 3-5.

Baba Hari Dass, a master yogi who has dedicated his life to the education and welfare of children, uses popular folk and fairy tales to teach moral lessons. In particular, the stories illustrate the Hindu concepts of Karma, Dharma, and rebirth through characters and events that children can identify with. The black-and-white illustrations complement the text by reflecting the inner spiritual state of the characters.

183. Hasija, Niplu. *Legends from Northern India*. New Delhi: Hemkunt, 1981. 88 p. Grades 6-12.

Two legends of star-crossed lovers, Heer-Ranjha and Sohni-Mahiwal, which have been preserved in the songs and stories of North India, are retold in detail. Hasija's narration evokes sympathy and admiration for the steadfastness and idealism of the characters who sacrifice themselves for love. In both stories, the women have no personal autonomy and are forced to marry "more suitable" men by their parents. Ranjha and Mahiwal flaunt public opinion and traditions by following their lovers even after marriage and arranging to meet them secretly. When the lovers are discovered, Heer is poisoned by her uncle, and Sohni drowns because of her sister-in-law's trickery. Both Ranjha and Mahiwal are united with their lovers in death,

The stories vividly portray the family relationships and lifestyle of North Indian society at the time of the early Arab influence in India. The stories also refer to India's brisk trade with the Middle East and China.

184. Haviland, Virginia. *Favorite Fairy Tales Told In India*. Illustrated by B. I. Air Lent. Boston: Little, Brown, 1973. 95 p. Grades 3-5.

Eight folktales selected from well-known collections published between 1868 and 1912 represent the rich and varied oral tradition of India. Stories of wit and cunning from the *Panchatantra*, a fairy tale, a tale of compassion from the *Jatakas*, and stories from Punjab and southern India are retold with grace and humor. Haviland's prose has the storyteller's quality of drawing readers into the scene and action through lively dialogue and descriptions. Similarly, by making the illustrations run into the text, Lent invites readers to share the predicaments of the characters.

185. Hemalata. *The Clever Calf*. Illustrated by Reboti Bhushan. New Delhi: Children's Book Trust, 1965. N.p. Grades K-3.

Luthia, a mischievous and unruly calf, outsmarts a fox, the trickster figure of Indian folktales. On her first trip to the jungle, she ignores the advice of her elders to be respectful to the fox; instead, she taunts him for thinking he is king. The fox tries to trick Luthia by being friendly, but Luthia cleverly plans with Prabat, the strong bull, to kick the fox. Defeated, the fox leaves the jungle forever. The illustrations are done in bright green, brown, and orange colors to portray Luthia's buoyant personality.

186. Hirsh, Marilyn. *The Elephants and the Mice*. Illustrated by author. Cleveland, OH: World, 1970. First published in 1967 by Children's Book Trust, India. N.p. Grades K-3.

Taken from the "Winning of Friends" section of the *Panchatantra*, this fable is about the rewards of friendship and kindness. While the text is wordy, the colorful illustrations provide rich details of Indian architecture, clothing, customs, and ceremonies.

187. *Human Roots: Buddhist Stories for Young Readers*, Translated by Dharma Realm Buddhist University. Talmage, CA: Buddhist Text Translation Society, 1982. 89 p. Grades 3-5.

Fourteen stories of Buddhas, Bodhisattvas, Arhats, and other great beings have been adapted from Buddhist texts. Each episode illustrates a moral precept that teaches Dharma. The last story, "How People Came to Be on the Earth," explains the creation of the world and the presence of evil. It provides hope that after the destruction of the world, people will be able to establish a just and happy society. The English translation makes liberal use of colloquial phrases so that American youth can relate to the situations and themes.

188. Jacob, Helen Pierce. *The Imperfect Princess*. Illustrated by B.C. Varma. New Delhi: Children's Book Trust, 1975. N.p. Grades K-3.

The events in this fairy tale indicate that love makes a person completely human. When a twin son and daughter are born to a coldhearted king, the queen secretly sends away the princess, who is born without feet, to be raised by an old woman. The imperfect princess is happy once she learns to swim and ride a stag. Her brother, on the other hand, although matchless in beauty and strength, is ruthless and insensitive. The sages predict

that Prince Shreedasa will never feel love until he is kissed by a cripple and forgiven by a rival. Both conditions are fulfilled after Shreedasa conquers Prince Himle and meets his twin sister while hunting.

189. Jacob, K. *Folk Tales of Kerala*. Folk Tales of India Series. New Delhi: Sterling, 1971. 119 p. Grades 5-7.

The forty-eight folktales in this volume represent the mixed cultural heritage of the Malayali community of South India. The reteller has selected stories from three major sources. Those collected from oral sources represent the wit and wisdom of the common man, legends associated with local gods and temples, origin of festivals, and the Christian influence in Kerala. Legends of famous Malayali poets, the Christian priest, Kadamittom, and Kochunny, the famous robber of Kerala noted for his chivalry and charity, are from the *Garland of Traditions* by Kottarathil Sankunni. Finally, *Vadakkan Pattukal* is the source of stories in praise of Othenan, an ancient hero known for his courage and prowess in war. The Malayali stories are mainly humorous in nature, even those with weighty morals are developed through humorous situations and characters.

190. Jacobs, Joseph. *Indian Fairy Tales*. Illustrated by John D. Batten. New York: Putnam, 1892. 311 p. Grades 6-12.

Twenty-nine folk tales have been selected and edited from a variety of sources like the *Jatakas*, *Fables of Bidpai*, Pali and Sanskrit tales, and collections by Frere, Steel, and Campbell. A serious student of Indian folklore will find the introduction and notes on the individual stories extremely valuable. Jacobs provides a detailed discussion of the content and story frame structure of the various collections of Indian fables and folktales and traces their journey to Europe. He also states that well-known works like the *Arabian Nights*, *Decameron*, *Canterbury Tales*, and *Aesop's Fables* were influenced by Indian folktales. For instance, he traces the source of the Tar Baby incident in *Uncle Remus* to the Jataka story, "The Demon with the Matted Hair."

191. Jafa, Manorama. *The Donkey on the Bridge*. Illustrated by Reboti Bhushan. New Delhi: Children's Book Trust, 1971. N.p. Preschool-Grade 2.

A donkey who has not found enough to eat is so upset with the world that he blocks the bridge and stubbornly refuses to allow anyone to cross. The animals try pleading, coaxing, and bullying the donkey, but he does not relent. Finally, a small rabbit is able to accomplish what the larger animals could not by tempting the donkey with sweet, juicy carrots. The text and illustrations portray the donkey as an unreasonable and foolish fellow.

192. Jaffrey, Madhur. *Seasons of Splendour: Tales, Myths, and Legends of India*. Illustrated by Michael Forman. New York: Atheneum, 1985. 128 p. Grades 6-12.

Seasons of Splendour is not just another retelling of Indian folktales and myths; it is a unique blend of autobiography, oral traditions, festivals, and rituals. Through descriptions

of Jaffrey's extended family readers see the harmony between her Indian heritage and British schooling and the constancy of traditional values amidst a rapidly changing India.

The stories are arranged into eleven sections which correspond with the various months of the lunar calendar. Each section begins with an autobiographical account of family activities and religious celebrations followed by the folktales associated with that season. On the full moon in October, for example, women go to the terrace to thread needles one hundred and ten times by the light of the moon to symbolically catch the tiny droplets of Amrit, on heavenly nectar, that the moonbeams may be carrying. This ritual originated from the myth of creation which is narrated in the section on 'The Day of the Wintry Moon.' Through these stories ethical values, rules of conduct, and Hindu philosophy are transmitted to the younger generation.

193. Jain, Jagdish Chandra. *A Treasury of Tales*. Illustrated by Manek Pande. Bombay: India Book House, 1969. 64 p. Grades 2-4.

Thirteen stories retold from the *Panchatantra*, *Jatakas*, and *Hitopadesa* are intended to create an interest and curiosity in young children for practical wisdom. Jain avoids sermonizing by involving readers in the action through his graceful prose and modern idiom. However, when the illustrations use modern styles in clothing, they appear incongruous with the setting of the stories.

194. Johri, Visalakshi. *Buddhist Folklore*. Illustrated by Mrigank Joshi. Bombay: India Book House, 1970. 64 p. Grades 3-5.

Fifteen fables from the *Jatakas* narrate the previous lives of Buddha in his various animal and human incarnations. Individual stories illustrate the importance of kindness, compassion, truthfulness, and friendship, and the dangers of vanity, greed, discrimination based on caste, disunity, and cowardice. Whereas the *Panchatantra*, also a collection of Indian fables, is about statecraft and worldliness, the *Jatakas* focus on the moral virtues which can be attained by following Buddha's Noble Path. Because of this shift in emphasis, the jackal is no longer the clever trickster of the *Panchatantra*, but a foolish, cowardly, and crafty character, while the lion is a wise and noble king, instead of a cruel and powerful being who terrorizes the smaller animals.

195. Kamen, Gloria. *The Ringdoves*. Illustrated by author. New York: Atheneum, 1988. 31 p. Grades K-3.

The message of this fable is that the strongest enemy can be overcome through unity. A wise crow is astonished when a flock of ringdoves caught in a net fly off in unison. What is even more surprising is that their friend Zirak, the mouse, gnaws at the ropes to free them. Impressed with such loyalty, the crow convinces Zirak of his friendship and they settle near a pond where a tortoise and gazelle join the group. Their loyalty is tested when a hunter traps the gazelle and the tortoise. With the help of his friends, the crow cleverly outwits the hunter and frees both.

The Ringdoves is adapted from the Bidpai fables told in India in 300 B.C. by a brahmin sage, Bidpai. A Persian king had them translated into Pahlavi, and by 750 A.D.

they were translated into Arabic and spread throughout the Near East. Kamen's illustrations are done in the Persian style where careful attention is given to every minute detail. The art work is rich in color, facial expressions, and fluidity of movement.

196. Keskar, Sharad. *Tales the Ramayana Tells*. Illustrated by Madhu Powle Bombay: India Book House, 1970. 56 p. Grades 3-5.

Six stories from the Sanskrit epic, *Ramayana*, have been retold for young children. Two stories, that of Bhageeratha bringing the Ganges to earth and of King Vishvamitra performing austerities to become a *brahmarishi*, refer to events before the birth of Rama, while the remaining four take place after Rama's exile. No attempt is made to provide a chronological sequence of events or an organic relationship between the episodes. Each story can be enjoyed in isolation for its fast-moving plot, interesting characters, and triumph of virtue over evil.

197. *A King, a Hunter, and a Golden Goose*. Illustrated by Jeanne Carlson and Stefanie Hoffmann. Jataka Tales Series. Oakland, CA: Dharma, 1986. N.p. Grades K-3.

The Bodhisattva Buddha, in the form of a golden goose, discourses on the nature of happiness for individuals and communities. With gentle words he instructs his captors, the king and queen of Benaras, that it is good words and deeds that light the way to a happier life. Transformed by these words of wisdom, the royal couple allows the golden goose to return to his flock.

198. *The King and the Goat*. Illustrated by Deborah Black. Jataka Tales Series. Oakland, CA: Dharma, 1986. N.p. Grades K-3.

A worthy king nearly sacrifices his life for his selfish queen when he thoughtlessly promises to reveal the secret spell given by the ruler of the Nagas. Out of compassion for the king and his subjects, Lord Buddha—in the form of Shakra - shows the king a way out of his predicament. The king, now aware of the power of greed, never lets himself be fooled again. Black's illustrations are less appealing than the ones done for other tales in this series.

199. Knowles, J. Hinton. *Folk-Tales of Kashmir*. London: Trubner, 1888. 510 p. Grades 10-12.

As a missionary, Knowles collected these tales from people who represented the varied economic, occupational, and religious population of Kashmir. This volume is at par with *Village Folk-Tales of Ceylon* (Parker), *Old Deccan Days* (Frere), and *Folk Tales of Punjab* (Temple) because it represents the direct recording of tales from a specific region of India. The heavy print and lack of illustrations make this book unattractive to the younger reader, but it contains a wealth of information for the student of folklore and comparative mythology.

200. Korel, Edward. *Listen and I'll Tell You*. Illustrated by Quentin Blake. Philadelphia, PA: Lippincott, 1962. 122 p. Grades 3-5.

Using the basic story frame of the *Panchatantra*, this retelling of Indian fables is divided into two parts. Book One, which is organized around the rivalry between the Crows and Owls, teaches valuable lessons on how to protect the kingdom from external threat by using caution and wisdom. Book Two, based on the rivalry between two foxes who are chief advisers to the foolish Lion King, focuses on how the internal strength of a kingdom is dependent upon justice, diplomacy, and the personal qualities of its ministers. Despite the above lessons on statecraft, these trickster tales are intended for young children who will enjoy them for the cleverness with which the weak defeat the powerful.

201. *Krishnaleela: A Childhood Story of Lord Krishna*. Illustrated by Manu Desai. New Delhi: Thomson, 1977. N.p. Grades 3-6.

The story of the divine childhood of Lord Krishna focuses on individual episodes beginning with Krishna's miraculous birth and mischievous youth to the miracles he performed. While the book acknowledges the human aspect of Krishna in his naughtiness and pranks, it is his divine nature and the reason for his reincarnation as a human being that are stressed. Krishna's childhood actions display his sense of justice and his commitment to protecting the weak from evildoers. His flute-playing and friendship with Radha are also interpreted symbolically. In being drawn to his music, milkmaids, villagers, trees, and animals were giving up, as it were, their separate identities to merge with the source of creation with a sense of joy and abandon, called *Rasleela*. While the bright, colorful illustrations capture Krishna's carefree childhood, the stained-glass window style tends to make the illustrations static and creates a sense of distance and reverence.

202. Lal, Lakshmi. *The Ramayana*. Illustrated by Badri Narayan. Hyderabad, India: Orient Longmans, 1988. 176 p. Grades 6-12.

This book is distinctive because of its beautiful visual vocabulary and superior printing and binding. The illustrations reflect the artist's eclecticism in his ability to portray an ancient story through modern art. Narayan's graceful line drawings are enriched by brilliant earth tones and a profusion of Indian symbols.

203. Lang, Andrew. *Olive Fairy Book*. Illustrated by Anne Vaughan. New York: McKay, 1949. First published in 1907. 236 p. Grades 5-8.

Of the twenty-three stories in this volume, thirteen are from India. Lang has selected mostly Punjabi stories collected by Major Campbell from the district of Ferozepore. While there are some fairy tales like "The Snake Prince," "Kupti and Imani," and "Wali Dad the Simple Hearted," Lang focuses primarily on the stories of humble folk whose wit, ingenuity, and valor help them to succeed. Eastern philosophy and the influence of trade and travels in the Far and Near East are evident in the cultural eclecticism of the stories. For instance, Islamic ideals are incorporated in the story of the generous Wali Dad who is rewarded for valuing beauty over money. The vigorous, action-packed plots;

are balanced by a leisurely narrative style that enlivens the setting of the stories and develops even stock characters of traditional literature with sufficient individual traits to make them distinctive and interesting.

204. Leela, S. *Fables from the Panchatantra*. Illustrated by Nandkumar M. Mazumdar. Bombay: India Book House, 1968. 56 p. Grades 2-5.

Twelve stories that demonstrate survival skills have been retold in brief for the young child. In each fable, the protagonist defeats his opponent through caution, intelligence, and forming allies. Thus, the lazy, gullible, greedy, and egotistical suffer because they do not conduct their affairs wisely. The book is profusely illustrated with intricate black-and-white line drawings that capture the humor and wisdom of the fables, as well as convey the action and personality of each character.

205. Lionni, Leo. *Tico and the Golden Wings*. Illustrated by author. New York: Pantheon, 1964. N.p. Grades K-3.

The story of Tico, a little bird born without wings, explores the question of conformity and individuality in one's social relationships. When Tico is without wings, he is treated with consideration by the other birds who bring him berries and tender fruits; yet, they forsake Tico when the wishing bird fulfills his fantasy of having golden wings. Far from winning him praise and admiration, the most beautiful and powerful wings in the world bring him only loneliness. Tico, who values friendship, starts giving away his feathers to people in need. Each golden feather is replaced by a real black one till Tico looks exactly like the other birds. This experience makes Tico realize that though he is outwardly like the others, he can still celebrate his uniqueness in the dreams and memories he has.

206. Macfarlane, Iris. *Tales and Legends from India*. Illustrated by Eric Thomas. New York: Watts, 1965. 136 p. Grades 5-7.

Ten stories from Assam — where Macfarlane lived for eighteen years — portray the varied history and culture of the Brahmaputra Valley. While the stories of Rama and Sita, Krishna, and King Vikramaditya are common throughout India, the remaining tales are about local folk heroes and the village culture and economy of the primarily Tibeto-Burman population of Assam. Macfarlane's descriptions reflect her keen observation of and love for Assam and its people.

207. Mahanty, Shanti. *Folk Tales of Orissa*. Folk Tales of India Series. New Delhi: Sterling, 1970. 112 p. Grades 6-8.

In addition to folktales popular throughout India, this volume contains stories that relate specifically to the history and maritime trade, rulers and dacoits, and religious festivals of Orissa. Since Orissa is well-known for its ancient temples and pilgrimage sites, there are interesting legends associated with the architects of the Sun Temple at Konark ("Why Dharmapada Sacrificed His Life") and the Yatra at Jagannath Puri ("The

King Who Was Called a Sweeper”). The fairy tales reflect the Oriyas’ belief in fate and supernatural deities like the Sea God and Mother Ganga.

208. Majumdar, Geeta. *Folk Tales of Bengal*. Folk Tales of India Series. New Delhi: Sterling, 1971. 120 p. Grades 5-8.

Nine representative folktales from Bengal include legends of princes, fairy tales, and stories of merchants, wicked stepmothers, and jealous co-wives. Majumdar’s leisurely narration and detailed descriptions provide valuable information on family life, marriage rituals, goddess worship, and social conventions in Bengal. “The Story of Prince Rupkumar” and “The Story of Itu-God” are interesting variations of “Sleeping Beauty” and “Hansel and Gretel” respectively.

209. Mali. *New Animal Stories Illustrated* by Jeff Fowler. Bombay: India Book House, 1973. 29 p. Grades 2-4.

Mali retells five animal stories in today’s idiom and circumstances in order to make them relevant to his young audience. The humor and didacticism of these stories are presented in a rather straightforward and blunt manner. On the whole, this is a poorly-produced, unattractive book.

210. Mehta, Hansa. *The Prince of Ayodhya*. Illustrated by Sukumar Chatterjee. New Delhi: National Book Trust, 1974. 64 p. Grades 3-5.

This retelling of the *Ramayana* avoids lengthy narration and descriptions, but relies on stylized illustrations and rich dialogue to dramatize the events and hold the attention of the young reader.

211. Mi-pham-rgya-mlsho, ‘Jam-ingon ‘Ju. *Great Gift and the Wish-fulfilling Gem*. Illustrated by Terry McSweeney. Jataka Tales Series. Oakland, CA: Dharma, 1986. N.p. Grades K-3.

Deeply distressed by the misery of the poor, Great Gift goes on an epic journey to find the wish fulfilling gem. Armed only with compassion and wisdom, Great Gift overpowers poisonous snakes, man-eating cannibals, and fierce nagas to reach the Naga king, who is the keeper of the wish-fulfilling gem. Once he wins the gem, he uses it to satisfy the material needs of his people. Then, Buddha-like, he teaches them how to be happy and live together in harmony. This story is clearly a metaphor for the spiritual trials Buddha underwent in order to relieve the sorrow of the world. Unlike the illustrations of the other fables in this series, the pictures in this book are unattractive and lack gentleness and serenity.

212. Mukerjee, Meenakshi. *The Cheese Doll*. New Delhi: Hemkunt, 1978. 51 p. Grades 3-6.

Several popular folktale motifs can be recognized in this long and intricate Bengali folktale. A virtuous older queen is out of favor because she has not produced an heir,

whereas the younger, greedy queen lives in luxury. The personalities of the two queens become obvious to the king when he goes on a voyage and brings them the gifts that they desire. The young queen is angry because none of the expensive gifts fits her, but the older queen is happy with her gift of a monkey. Virtue triumphs when the monkey proves to be a magical creature who has the queen reinstalled in the palace.

213. Mukerji, Dhan Gopal. *Bunny, Hound and Clown*. Illustrated by Kurt Wiese. New York: Dutton, 1931. 124 p. Grades 4-6.

The wisdom of the Hindus as expressed in fables, myths, and folktales is presented in an inviting narrative form for young readers. As is typical of Mukerji's style, the moral outcome and philosophic discussions on Birth and Death and the state of the Soul are essential elements of each story. Thus, stories like "A Greedy Bee," "A Conceited Fly," and "A Holy Man and a Frightened Bunny" comment on human flaws and the trouble they can lead to, while "The Clown of Paradise" and "Dog of Paradise" illustrate the importance of performing one's dharma through selfless, righteous actions. Mukerji successfully avoids a moralizing tone because each story has an interesting plot, well-developed characters, and rich details; the philosophic comments and moral lessons appear to be a natural outcome of the sequence of events. Mukerji has included an excellent introduction in which he discusses his aims as a writer of juvenile books and the importance of morals in children's stories.

214. _____. *Hindu Fables for Little Children*. Illustrated by Kurt Wiese. New York: Dutton, 1929. 113 p. Grades 4-6.

Ten popular fables that Mukerji had heard as a child are retold with the explicit purpose of conveying the morals and wisdom that Indian parents quite naturally pass on to their children through storytelling. Mukerji emphasizes the "wise conduct of living" and the science of survival in stories about the trickster rabbit. In addition, stories like "Pigeons of Paradise" and "Raghu, the Son of a Cook" illustrate the spiritual virtues by which one can attain the transcendental quest for God. Each fable has a well-dramatized episode, individualized characters, and interesting dialogue.

215. _____. *The Master Monkey*. Illustrated by Florence Weber. New York: Dutton, 1932. 261 p. Grades 5-8.

The story of Hanuman, the monkey god who is also worshipped as the patron of athletics, attains the proportions of a heroic epic because of Mukerji's elevated style and treatment of subject matter. In compiling this epic, Mukerji has gleaned material from the *Ramayana* and various legends, folk songs, plays, and new myths associated with Hanuman. Part I describes the ancestry, upbringing, and heroic exploits of Hanuman which prepared him for his divine mission of assisting Rama in the war against the evil Ravana of Lanka. As king, Hanuman built a sophisticated civilization in Kishkinda where his monkey subjects had schools for the young, training in the art of self-protection, lessons in hygiene and sanitation, and technological skills in engineering and use of fire. In Part II, Hanuman displays his outstanding qualities of valor, intelligence, and strength as a warrior and lender in the war against Lanka. After the war, he is cleansed of the

ghastly memories of war and his ensuing callousness towards death. Although his goodness wins Hanuman free entry into Heaven — a boon not easily given to mortals — he returns to Kishkinda out of a sense of duty to his subjects. Mukerji emphasizes that because of his loyalty, humility, and service Hanuman is immortal in the memory of Indians.

216. _____. *Rama: The Hero of India*, Illustrated by Edgar Parin D'Aulaire. New York: Dutton, 1930. 220 p. Grades 6-8.

In this prose version of Valmiki's *Ramayana*, Mukerji at once highlights the heroic action of the epic and retains the poetic quality through tone and rhythm. Mukerji's lucid prose lends itself to a leisurely pace when describing natural scenery and to a quickened tempo as the dramatic action unfolds. The oral quality of the original is also maintained through a rich dialogue which draws readers into the action and predicaments of the characters.

217. *My Book of Stories*. In three volumes. Delhi, India: Indian Book Depot, n.d. 15 pages each. Grades K-3.

This three-part collection of popular fables from the *Panchatantra* has a total of twenty-four stories. The literary quality of the collection is poor because the stories appear to be sketchy outlines of the main action. The colorful illustrations, however, compensate for the lack of interesting details in the text.

218. Nanda, Jyotir Maya. *Yoga Stories and Parables*. International Yoga Society, 1976. 208 p. Grades 5-8.

Swami Jyotir Maya Nanda has adapted over a hundred stories and parables from a variety of oral sources to illustrate his discourses on Yoga and Hindu scriptures. The Swami's succinct, unadorned prose focuses primarily on the action and moral outcome of each story and the spiritual and philosophic issues raised by it.

219. Narayan, R.K. *Gods, Demons and Others*. London: Heinemann, 1964. 240 p. Grades 6-12.

Using the framework of a storyteller entertaining villagers, Narayan presents a variety of popular stories from Hindu mythology. The introductory essay recreates the excitement of the villagers at the arrival of the storyteller and provides information on the art of the traditional storyteller and his role in transmitting morals and philosophy. The introduction also establishes the perspective of the reciter and listeners by explaining the basic concepts of Creation, God, Brahma, and Yugas (Time) which are the common heritage of Hindus. The individual stories are grouped thematically according to stories in which gods participate in the action, stories in which there is least interference from gods, stories concerned with discovery in the spiritual realm, and stories of traditional heroines and ideal rulers.

Narayan is a superb storyteller who first creates the scene and then invites readers to participate in the experiences of an outstanding character. He believes that “it is personality alone that remains unchanging and makes sense in any age or any idiom.” Through his elegant prose and genial humor Narayan succeeds in creating an actual storytelling experience for his readers.

220. Nayak, Ratilal S. *The Ramayana for Children. Parts I and II*. Illustrated by Rajnee Vyas. Amdavad, India: AnandaPrakashan, 1982, N.p. Grades 4-8.

The complete story of the *Ramayana*, beginning with King Dasaratha’s yagna for sons to Sita’s exile and vindication, is adapted to hold the interest of children. While Rama’s divine role as reincarnation of Vishnu underlines all the episodes, the book is free from moralizing and philosophical discourses. Instead, readers will enjoy the fast-moving action, varied characterization, and human predicaments. Through colorful illustrations and the storyteller’s technique of asking questions the readers’ interest and curiosity are maintained.

221. Nivedita, Sister. *Cradle Tales of Hinduism*. Illustrated by Biswaranjan Chakravarty. Calcutta, India: Advaita Ashram, 1981. First published in 1907. 318 p. Grades 6-12.

Thirty-four stories from Hindu mythology that are generally told to children all over India are arranged thematically. They include tales from the two Sanskrit epics, snake tales, the cycle of tales associated with Shiva and Krishna, and tales of Indian women, devotees, and great kings. Nivedita enriches her narrative with detailed descriptions of scenery, people, and clothing, as well as retains the oral nature of the stories by interspersing the narrative with dialogue. In addition, she provides, philosophic commentary on the events and characters, so that the stories entertain as well as educate the young.

222. Nivedita, Sister, and Ananda K. Coomaraswamy. *Hindus and Buddhists*. With illustrations from drawings and famous paintings. Myths and Legends Series, London: Bracken, 1985. First published in 1934 (?) by George G. Harrap. 426 p. Grades 8-12.

Prominent Indian myths and legends - without which a knowledge of Indian thought, mythology, and art will not be complete — have been presented in an engaging manner. Each story is briefly introduced with its appropriate mention in the scriptures and its oral history. While each story is typically Indian in its content and details, its universal themes are emphasized for the western reader. For instance, the *Ramayana* is presented as a tale of chivalry, love, and truth. A concluding chapter discusses various aspects of Indian theology like the different names of god, cosmic power, the universe, mythical geography, and society and renunciation. There is sufficient background information to answer questions raised by the stories and encourage further research.

223. Olbracht, Ivan. *Indian Fables*. Translated from the Czechoslovakian by Atya and Ivo T. Havlu. Illustrated by Joseph Liester. London: Hamlyn, 1965. First published in 1964 by Artia. 220 p. Grades 6-9.

Thirty-five fables from the *Panchatantra*, based on the Persian version called *Bidpai Fables*, are retold in this attractively illustrated volume. The *Panchatantra* story frame of a king being instructed in wisdom and kindness through the exploits of animals who exhibit human strengths and failings is employed here as well. Unlike the *Panchatantra* (see # 245), however, the *Bidpai Fables* has an added sixth section called “Dream,” in which dreams symbolize an individual’s past, present, and future. The story around which this section is organized is the interpretation of King Balad’s vision. The evil brahmin adviser makes an inaccurate prediction and advises the king to kill his counselor, wife, and son. On the queen’s insistence, however, King Balad seeks the advice of a wiseman, Kebarijin, who reads the dream correctly, and all is well. Clearly a reaction against the power of Hindu priests, this section is directed at undermining their influence and credibility.

224. Pakrasi, Mira. *Folk Tales of Assam*. Folk Tales of India Series. New Delhi: Sterling, 1983. 120 p. Grades 6-8.

This volume represents a variety of folktales from the four ethnic groups in Assam: Garos, Khasis, Kacharis, Mikirs. There are creation myths which not only explain the origin of man, animals, and natural phenomena, but also the origin of specific rivers and mountains, the Siems, or god-kings of Shillong, and the temple of Kamkhya Devi in Gauhati. There are four longer narratives like “Singwil” and “Story of Harat Kunwar” which are interspersed with songs which celebrate the heroic deeds of mythological and legendary men and women. Although there are several noodle head and trickster tales in this volume, the overwhelming impression is one of fierce fighting and bloodshed caused by revenge, jealousy, and betrayal. The moral order is preserved, however, either through the cleaiah of the evil character or rewards bestowed upon the good character through heavenly or supernatural means. Pakrasi has enriched each story with detailed descriptions of the lifestyle, beliefs, and customs of the Assamese.

225. ____ *Folk Tales of Bihar*. Folk Tales of India Series. New Delhi: Sterling, 1973. 120 p. Grades 6-8.

Thirty short folktales reflect the social complex, religious beliefs and rituals, and legends associated with specific places and heroes of Bihar. Furthermore, Pakrasi also captures the regional flavor through a liberal use of Bihari words and verses.

226. Pal, Anjali. *Jataka Tales from the Ajanta Murals*. Illustrated by Madhu Powle. Bombay: India Book House, 1968. 103 p. Grades 4-6.

The nine Jataka fables retold in this book are based on paintings on the walls of the rock caves at Ajanta. The noble Buddha-figure in these stories is able to sway the hearts of men to virtue and piety by his compassionate and self-sacrificing behavior. “The Serpent King” expresses the Buddhist precept that one does not need to meditate in a

secluded place to achieve *nirvana*, but living in the world of men provides ample opportunities for self-control and purification of the spirit. Powle's illustrations are faithful replicas of the Ajanta murals in their present state of disintegration.

227. _____. *Tales of Humor from Bengal*. Illustrated by Leonard Lewis. Bombay: India Book House, 1969. 63 p. Grades 3-5.

Five stories based on realistic situations are charmingly narrated for young readers. Except for "Happiness and Sorrow," a fairy tale about two sisters who are opposites, the other four are humorous stories in which wit, honesty, and selflessness are rewarded. The line drawings are done in the style of village art.

228. Parmar, Shyam. *Folk Tales of Madhya Pradesh*. Folk Tales of India Series. New Delhi: Sterling, 1973. 110 p. Grades 6-8.

Twenty-two rural tales from Madhya Pradesh reflect the cultural complexity of the state. There are stories of the *banjara* gypsies and tribals from Bastar and Jhabua, creation and other myths of the Gonds, and legends associated with specific places. The realistic stories deal with universal themes like jealousy, ill-treatment of the young sister-in-law, faithful pets, and the lazy wife. This volume is poorly written.

229. Picard, Barbara Iconic. *The Story of Rama and Sita*. Illustrated by Charles Stewart. London: Harrap, 1960. 90 p. Grades 5-7.

This retelling of the *Ramayana* lacks the vigorous activity and heroic overtones so typical of an epic. Picard sees the epic primary as a story of dharma in the context of personal responsibility and duties to family. Hence, despite the numerous battles Rama fights to destroy evil, it is his gentleness and consideration for others, even his enemies that become evident as the story unfolds. Picard subtly captures the human predicaments and varied emotions of the characters: Kaikeyi's pangs of jealousy, Dasaratha's pain and humiliation, separation of the brave and dutiful Rama and his loving wife, the suspicions of Kausalya, the loyalty and love of the brothers. Because of its focus on the human drama, *The Story of Rama and Sita* is relevant to all.

230. _____. *The Story of the Pandavas*. Illustrated by Charles Stewart. London: Dobson, 1968. 128 p. Grades 5-7.

Picard omits the numerous hero sagas, legends, and didactic, religious, and philosophical interpolations that comprise the *Mahabharata*. Instead, this retelling focuses on the main plot of the war between the Kauravas and their cousins, the Pandavas, in the thirteenth or fourteenth century B.C. Although the great war between the two factions symbolizes the opposing forces of good and evil, the epic is far from simplistic. It is through character development and establishing of motives that Picard brings richness and depth to the story. The war is inevitable because of the Kauravas' jealousy towards their superior cousins, Kama's bitterness at being taunted for his supposed lowly birth, and Pritha's reasons for not revealing that Kama is her son. Despite this emphasis on psychological motives, Picard does universalize the epic by portraying

that the pursuit of virtue and dharma, or duty, to one's country and family should guide each individual.

231. Price, Christine. *The Valiant Chattee-Maker: A Folktale of India*. New York: Frederick Warne, 1965. N.p. Grades K-3.

A humble Chattee-Maker earns the epithet of “valiant” when he mistakenly ties up a frightened tiger instead of his donkey. He is rewarded for his “bravery” with great riches and an army, and when the enemy attacks, it is the Chattee-Maker who is asked to lead the troops. The story is full of irony as the Chattee-Maker tries to reconcile the expectations of the king and courtiers with his human failings. His constant dependence on his wife's cleverness to solve the dilemma leads to several humorous situations.

232. Quigley, Lillian. *The Blind Men and the Elephant*. Illustrated by Janice Holland. New York; Scribner's, 1959. N.p. K-3.

Holland's colorful illustrations extend the text of this thought-provoking folktale about six blind men who visit the Rajah's palace to “see” an elephant. As each man touches a different part of the elephant's body —side, trunk, tusk, leg, and ear, tail— the illustrations humorously portray what he imagines that part to be like. The lively lines of the illustrations also capture the ridiculousness of the situation as the six men stomp and quarrel over who is right. The Rajah's advice gives a metaphorical interpretation to the dispute: when a problem or issue is large, the wise man does not make a decision by studying only one aspect, but takes a broad perspective to arrive at the truth. Both text and illustrations deftly use the background of a hot, summer day to symbolize that heated discussions can be settled through calm wisdom and a drink of cool water.

233. Rama Raju, B. *Folk Tales of Andhra Pradesh*. Folk Tales of India Series. New Delhi: Sterling, 1974. Ill p. Grades 5-7.

The stories in this volume reflect the common religious, cultural, and folkloric heritage of India. The regional element, however, is captured through details of names, clothing, and customs. Prominent in the collection are stories of brahmins (priests) who are respected members of society because of their learning and intelligence. Often in the folktales of other regions, brahmins are the objects of ridicule and trickery because of their powerful position in Hindu society.

234. Ramakrishnan, S., and V.A.K. Iyer. *Culture Course*. Book Three. Mahalakshmi Temple Trust Series. Bombay: Bharatiya Vidhya Bhavan, 1983. 52 p. Grades 3-5.

235. _____. *Culture Course*. Book Four. Mahalakshmi Temple Trust Series. Bombay: Bharatiya Vidhya Bhavan, 1983. 48 p. Grades 3-5.

Intended to introduce young readers to Indian traditions, history, and culture, this series in actuality succeeds in overwhelming readers with a profusion of material written and illustrated in an unappealing manner. Each volume contains approximately twenty

stories based on Indian mythology, folklore, and legends. While the stories are full of interesting characters and situations, they are narrated in a sparse, choppy style with little or no details to hold the interest of readers.

236. Rao, ShantaRameshwar. *The Children's Mahabharata*. Bombay:Orient Longmans, 1968. 334 p, Grades 5-8.

Rao enriches the main story of the rivalry between the Pandavas and their evil cousins, the Kauravas, by narrating the episodes that establish the ancestry of the major characters and the motives of their allies. Rao begins with Shantanu, head of the great Aryan clan of the Kurus, and his son Devavrata (or Bhishma) and the enmity that Princess Amba (later born as Draupadi, wife of the five Pandava brothers) felt for Bhishma. This detailed and richly textured rendition of the *Mahabharata* is written in an engaging style that involves young readers in the action and predicaments of the characters.

237. _____. *The Mahabharat*. Illustrated by Badri Narayan. Hyderabad, India: Orient Longmans, 1985. 140 p. Grades 6-9.

This version of the epic focuses on the exploits of the five Pandava brothers, while all extraneous material has been deleted. A companion to *The Ramayana* by Lakshmi Lal, it is, once again, the illustrations that lend distinction to the book. In his continued blending of Indian and western art forms, Narayan uses Christian icons as models for some of his illustrations.

238. Ray, Irene R., and Mallika Clare Gupta. *Tales from Ramakrishna*. Illustrated by Biswaranjan Chakravarty. Calcutta, India: Advaita Ashram, 1978. 55 p. Grades 4-6.

Stories originally narrated by Ramakrishna to instill faith in God, freedom from greed and aggressiveness, and the importance of assuming responsibility for one's actions are retold with the specific purpose of instructing young readers. Based on the personal beliefs and experiences of Ramakrishna, stories like "Sarvamangala," "Jatila," and "Pandit and the Milkmaid" state that if one has faith in God, He or She will come down to earth in human form to bless devotees and perform miracles. These stories will appeal to young readers because of the interplay between characters and action, good descriptions, and a liberal use of dialogue.

239. Raychaudhuri, Upendrakishore. *The Stupid Tiger and Other Tales*. Translated from the Bengali by William Radice. Illustrated by William Rushton. London: Andre Deutsch, 1981. 86 p. Grades 3-5.

Twenty popular trickster tales from Bengal exploit humorous situations in which either the pompous Maharajah is repeatedly outsmarted by the Tailor bird (Tuntuni bird), or (he tiger and crocodile are tricked by the wily jackal or some equally small animal. Whether the duped character is human or animal, the stories imply that the stupid and gullible deserve to be punished.

240. Reed, Gwendolyn. *The Talkative Beasts: Myths, Fables and Poems of India*. Photographs by Stella Snead. New York: Lothrop, Lee and Shepard, 1969. 94 p. Grades 3-5.

This handsome volume can be appreciated for its black-and-white photographs of majestic animal sculptures from Indian temples, palaces, and homes, as well as for the stories from Hindu mythology and folklore associated with those animals. The text is arranged according to genre, such as, Folk and Fairy Tales, Poems, Jataka Tales, Proverbs and Sayings, and Hindu Myths. Since animals figure prominently in Indian folklore, both text and photographs depict the Hindu reverence for life and the belief in a transcendental spirit — Brahman — which is in all forms of creation.

241. Rockwell, Anne. *The Stolen Necklace; A Picture Story from India*. Illustrated by author. Cleveland, OH: World, 1968. N.p. Grades K-3.

Colorful illustrations extend the text of this Jataka tale, as well as lend humor to the story of a princess who loses her perfect pearl necklace while bathing in the lily pond. The illustrations add interesting details to the search; for example, the gardener paces up and down and holds his nose underwater to question a fish, while the maid looks for the necklace inside plains. When the gardener realizes the thief must be a monkey, he scatters several necklaces made of cheap, colored beads under the tree where the monkeys live. At daybreak, the monkeys grab the necklaces and quarrel over whose is the prettiest. Finally, a vain monkey shows off her stolen pearl necklace and minces her steps to imitate the princess. She is easily caught, and the necklace is retrieved. Did the monkey learn her lesson? The text leaves the question unanswered, but the illustrations show her trying to snatch another monkey's necklace. The illustrations combine the stylized form of Indian folk art with lively facial expressions and body movements to convey human emotions, especially human foibles.

242. *Romantic Classics*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1983. 165 p. Grades 6-8.

Five romantic tales from ancient Sanskrit literature are adapted for the adolescent reader. "Nala and Damayanti" and "Chitrangada" are based on episodes from the *Mahabharata*, while the remaining three are adaptations of Sanskrit plays: "Malati Madhava" from Bhavabhuti's *Madhavam*, "Vasantasena" from Sudraka's *Mrichchhakatikam*, and "Shakuntala" from Kalidasa's *Shakuntalarn*. Each story presents a unique predicament for the lovers; either through jealousy, courtly intrigue, mistaken identity, or supernatural forces the lovers are separated, and it is only because of their essential goodness that they are rewarded with love, friends, and riches. In "Chitrangada" being successful in love is a manifestation of heroism. Chitrangada, a competent warrior-princess, yearns to fulfill her human need to be treated as a woman. With divine help, she wins the love of the Pandava hero, Arjuna, and with her skill and leadership on the battlefield, she gains his respect as a worthy companion. In addition to describing the wealth and grandeur of ancient India, these stories provide valuable insight into the educational accomplishments and social equality of women.

243. Roy Chudhary, Bani. *Folk Tales of Kashmir*. Folk Tales of India Series. New Delhi: Sterling, 1969. 112 p. Grades 6-8.

The reteller has relied mainly on Somadeva's *Kathasaritsagar*, a twelfth century compilation of folktales for a queen of Kashmir, as her source. With the exception of two stories — "Ilimul and Nagrai" and "Shabrang"— which deal specifically with Kashmir! characters and places, the remaining stories are current throughout India. However, descriptions of the natural environment, details of Kashmiri lifestyle, local proverbs, and the influence of Hindu, Buddhist, and Islamic cultures are intricately woven into the stories to give them an essentially Kashmiri character. As in the volume on Uttar Pradesh, Roy Chaudhury does not collect the rich folklore associated with the numerous gardens, lakes, mountains, temples, and heroes of Kashmir.

244, _____. *Folk Tales of Rajasthan*. Folk Tales of India Series, New Delhi: Sterling, 1972. 118 p. Grades 6-8.

Nineteen stories, selected and adapted from numerous collections of Rajasthani folktales, reflect how the circumstances of geography and history have affected the lifestyle and values of this northwestern state. The sandy and arid landscape has made Rajasthanis austere and sturdy because it is only through intelligence and hard work that wealth and comfort can be gained. Surprisingly, it is not the bania, or moneylender, who is the object of ridicule in Rajasthan, but the rich Thakur who uses his position and influence to cheat the bania. Because Rajasthan was repeatedly attacked by foreign invaders, folktales like "A Rajput's Sacrifice" and "The Value of the Spoken Word" celebrate the Rajput's bravery in war and his willingness to sacrifice not only his life but his only son for the sake of honor and pride. The folktales also illustrate the bravery and intelligence of the womenfolk who lived by an equally high code of honor.

245. _____. *Stories from the Panchatantra*. Illustrated by Reboti Bhushan. New Delhi: Hemkunt, 1976. 128 p. Grades 5-8.

Forty-nine stories from the *Panchatantra*, meaning Five Books, follow the original structure of this collection of beast fables. Each segment — Loss of Friends, Winning of Friends, Crows and Owls, Loss of Gains, and Hasty Action — consists of a central framing story which is embellished by several stories that support its main theme. These popular fables originated independently in various parts of India till they were unified by a Kashmiri writer in 200 B.C. around the frame of a learned man, Vishnu Sharman, who undertakes the education of three princes through story telling. In this form, they were widely circulated in Persia, Arabia, and Europe. According to the Introduction, the *Panchatantra* is considered a *Niti Shastra*, or a book that imparts rules on the wise conduct of life. Despite the focus on personal gain through wit and cunning, the moralistic tone of the *Panchatantra* cannot be overlooked. Indeed, in the guise of beast tales it exhorts readers not to act or speak without first considering the outcome and righteousness of an action. Characters who display a lack of gratitude, forsake their friends, ignore wise counsel, or show inordinate greed invariably suffer for their foolish and selfish conduct.

246. _____. *The Story of Krishna*. Illustrated by R.K. Basu. New Delhi: Hemkunt, 1977. 84 p. Grades 3-6.

The entire story of Lord Krishna, an incarnation of God Vishnu, is narrated in an interesting manner. Each episode is developed around an action-filled plot, well-rounded characters, and the all-pervading theme of victory of good over evil. In the first part, which describes Krishna's childhood exploits and the establishment of the kingdom of Dwarka, Krishna is the focus of the story, but in the second part Krishna's role is that of benevolent ruler and adviser to the Pandavas, which comprises the story of the *Mahabharata*. While the Pandavas, and the readers, are aware of Krishna's divine incarnation, the story emphasizes the human interest of the characters and the splendor and turmoil of the heroic age of India.

247. _____. *The Story of Mahabharata*. New Delhi: Hemkunt, 1967. 112 p. Grades 3-5.

Young readers will be drawn to the interesting action of this Sanskrit epic with its intrigues, jealousy, and battles between the Pandavas and their wicked cousins, the Kauravas. Roy Chaudhary's simple narration avoids moralizing and gives life to the episodes through its fast pace and lively dialogue.

248. _____. *The Story of Ramayan: The Epic Tale of India*. New Delhi: Hemkunt, 1970, 136 p. Grades 4-6.

This retelling of the *Ramayana* serves as an introduction to the epic as a religious Hindu text. Detailed background information on each scene, event, and character emphasizes the divine destiny of Rama, an avatar of God Vishnu who was born in human form to destroy the evil ravana. Furthermore, Roy Chaudhary eloquently presents the tension between the forces of good and evil and the ultimate victory of good.

249. Roy Chaudhury, Indu. *Folk Tales of the Santals*. Folk Tales of India Series. New Delhi: Sterling, 1972. 120 p. Grades 6-8.

The folktales in this volume are reflective of the culture of the Santals, a tribal community residing primarily in Bihar and neighboring states. The religious folktales focus on the Santals' belief in magic, good and evil spirits, and the existence of a Supreme Being called Thakur-Tui. The social and political stories outline marriage customs and the specific civil rights of women, as well as laws associated with the governance of the tribe, its relations with neighboring tribes, and the duties of the king and Panchayat. Roy Chaudhury's detailed narration captures the cheerful and hardworking nature of the Santals and their harmonious existence with the land.

250. Roy Chaudhury, Indu, and Veena Srivastava. *Folk Tales of Haryana*. Folk Tales of India Series. New Delhi: Sterling, 1974. 112 p. Grades 6-8.

The most interesting folktales in this volume are those associated with the social and cultural history of Haryana. The typical Haryanvi stories focus on historic places like

Kurukshetra where the Mahabharata war was fought; legends of *rishis*, Muslim saints, and heroes; and folktales of the Jats, the peasants of Haryana. The narration is sketchy, and no attempt is made to establish a clear sense of place or to develop characters and plot in-depth.

251. “The Royal Journey to Heaven.” In *Folk Tales from Asia: For Children Everywhere*, Book One, 13-18. Asian Copublication Programme Series. New York and Tokyo: Weatherhill/Heibonsha, 1977. Grades K-4.

A noodle head king and a trickster minister are punished in this amusing folktale. The foolish king is constantly cheated by his sharp-witted minister who uses the king to get rid of his enemies, and at the same time inflates the false pride of the king by saying he will accompany the king to heaven or hell. When the palace cook is to be hanged because of the minister’s false testimony, the cook bribes the minister into sparing his life. So, at the appointed hour, the clever minister halts the proceedings by stating that according to the almanac it was an auspicious hour, and the cook would surely go to heaven. The cook’s life is spared, but the king thinks it is a wonderful opportunity to go to heaven himself accompanied, of course, by his faithful minister. The panic-stricken minister is outsmarted by his own cleverness, and both he and the credulous king are hanged.

252. Rungachary, Santha. *Tales for All Times*. Illustrated by P. Khemraj. New Delhi: National Book Trust, 1971. 64 p. Grades 5-7.

Of the five stories from the *Mahabharata* that are narrated here, two are of special relevance to modern youth. “Dialogue with Death” deals with the rights of a girl to choose her husband, display her intelligence, and exercise personal autonomy. The heroine is Savitri who decides to marry Satyavan even though he is fated to die in one year. The second story, “Upamanyu Learns a Lesson,” is about controlling one’s body through the mind. Upamanyu, a pupil in the hermitage of Ayodhya Dhaumya, is unable to control his hunger despite repeated tests. He goes blind one day when he eats a medicinal plant when he is supposed to be fasting. When he prays to have his sight restored, he is put to further temptations which he resists. Once he can see again, he starts to enjoy the beauty of nature and forgets about food. The stories are written with lively dialogues and detailed descriptions of characters and scenery.

253. Ryder, Arthur W., trans. *The Panchatantra*. Chicago: University of Chicago Press, 1956. 470 p. Grades 6-12.

Ryder’s translation is based on a 1199 A.D. Sanskrit recension of the *Panchatantra*. Like Roy Chaudhary, Ryder follows the original closely by retaining the story frame, but, unlike the former, he includes all the stories and the conventional epigrammatic verses recited by the characters. This translation provides not only an accurate and charming version of the *Panchatantra*, but it also conveys the book’s unsentimental and practical approach to life as the only path to living happily in society.

254. Sarma, D.S. *The Prince of Ayodhya*. Madras, India: Sri Ramakrishna Math, 1946. 392 p. Grades 6-10.

The story of *Ramayana* is narrated simply and with feeling in three parts — Childhood and Marriage of Rama, Exile and Capture of Sita, and War with Lanka. Based on Valmiki's rendering of the epic, Sarma emphasizes the nobler purpose behind the story of the historical confrontation between the conquering Aryans and the indigenous races. Thus, the conflict between Rama and Ravana symbolizes that the true progress of humanity lies in its moral and spiritual evolution. Primitive and subhuman characters like bears, apes, and birds are depicted as advanced ethical beings capable of loyalty, friendship, and heroic self-sacrifice, whereas the material and scientific development of Ravana's kingdom leads to drunkenness, greed, violence, and sensuality. True progress, Sarma indicates through richly detailed episodes, is internal, not external.

255. Sattanathan, A.N. *Folk Tales from the South*. Illustrated by Yashoda Bhagwat. Bombay: India Book House, 1968. 55 p. Grades 3-5.

This is a collection of humorous tales popular in South India. Without being didactic, they poke gentle fun at human pretensions and stupidity. Although some of the stories have familiar motifs, they have acquired the distinct cultural characteristics of the South.

256. Savitri. *Malati Madhava*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1977. 32 p, Grades 4-6.

Malati and Madhava, whose love story is based on legends from Indian history, courageously face the court intrigues of a rival and the evil intentions of the High Priestess of the Kali Cult to offer Malati as a sacrifice. It is only with the help of Kamandaki, a Buddhist nun that their story ends happily. Savitri's retelling provides valuable information on the status of women, the lifestyle of the upper classes, and the peaceful co-existence of the two major religions, Buddhism and Hinduism, in ancient India. Interestingly, at that time Goddess Kali was not regarded as the supreme Mother Goddess, but one whose worship belonged to a destructive, evil cult.

257. _____. *Nagmati*. Illustrated by Gyan Sonkariya. New Delhi: Children's Book Trust, 1967. N.p. Grades 3-5.

This is the popular legend of a handsome Rajput prince, Nagedo, who falls in love with Nagmati, the beautiful and talented daughter of the chief of the Bharwad tribe. At first they meet secretly, but soon the king learns of their relationship and orders the tribe out of his kingdom. Nagmati's father also arranges to marry his daughter to a relative. Unlike other stories of star-crossed lovers, Nagmati and Nagdeo are reunited because of Nagmati's devotion to Lord Shiva.

258. _____. *Savitri and Satyavan*. Illustrated by Jaya Wheaton. New Delhi: Children's Book Trust, 1972. 24 p. Grades 3-5.

The story of Princess Savitri serves as a role model for Hindu girls because it sets an example of wifely devotion. Despite the warning of Sage Narada that Satyavan would die in one year, Savitri marries Satyavan. After her husband's death, Savitri follows Yama, the god of death, as he carries away Satyavan's body. Struck by her virtue, Yama grants her any one boon except the life of her husband. She asks that her in-laws' eyesight be restored, but continues to follow Yama. Impressed by Savitri's selflessness and devotion, Yama grants her a second and third wish till she tricks Yama into granting her children. Thus, Savitri, the perfect wife and daughter-in-law, wins back her husband's life through her intelligence, courage, and determination.

259. _____. *Tales from Indian Classics*. Book One. Illustrated by Pulak Biswas. New Delhi: Children's Book Trust, 1965. 65 p. Grades 4-6,

Children are introduced to the history, mythology, and folklore of the ancient Aryans through a simple retelling of six episodes from the *Mahabharata*. With each episode, Savitri provides enough background information to enable readers to piece together the entire story of the epic. The episodes are selected not only for their wisdom and enduring moral values, but for their human appeal as well.

260. _____. *Tales from Indian Classics*. Book Two. Illustrated by Pulak Biswas. New Delhi: Children's Book Trust, 1966. 69 p. Grades 4-6.

Six stories from (he Sanskrit classics illustrate universal human problems, the spirit of man to overcome them, and the ultimate triumph of virtue over vice.

261. _____. *Tales from Indian Classics*. Book Three. Illustrated by Sukumar Chatterjee. New Delhi: Children's Book Trust, 1971. 55 p. Grades 4-6.

Savitri's retelling of historical and mythological tales from the *Mahabharata* and *Puranas* retains the charm and freshness of a story narrated for the first time. Despite the serious themes and implied morals, each story can be enjoyed for its interesting plot, characterization, and underlying humor. The earth tone illustrations are especially attractive.

262. Seeger, Elizabeth. *The Five Sons of King Pandu: The Story of the Mahabharata*. Illustrated by Gordon Laite. New York: William R. Scott, 1967. First published in 1948. 340 p. Grades 6-9.

This prose version of the epic has been adapted from Kisari Mohan Ganguli's ten-volume English translation of *The Mahabharata*, published in 1947; Seeger takes the heterogeneous material of the original and organizes it in a readable form for children. Despite the simplification of the story and elimination of irrelevant, though interesting, episodes, *The Five Sons of King Pandu* is still rich in details and gives a multi-dimensional view of the characters and events. For instance, even the righteous characters are forced to resort to trickery in order to win the war, and (he evil characters gain entry into heaven by virtue of (heir thoughts, words, or deeds. Seeger ends the epic on a philosophic note: The victory of the Pandavas is not a triumph, but a sorrowful event

because after eighteen days of battle both armies are nearly annihilated. Power, wealth, and glory are transitory; what really counts is the moral nature of a person. Seeger successfully synthesizes the Hindu ideal of excellence in the outer world of heroic action with the inner, spiritual world. The central theme is that true heroism is following dharma, or the duties associated with one's station in life.

Seeger's prose is flexible enough to depict the pulsating action of the battle scenes, the calm wisdom and philosophy of the seers, the righteous anger of Draupadi, and the sorrow at the loss of dear ones. Similarly, Lake's miniature style of painting captures not only the lively action of the story, but portrays the life and times of the heroic period as well.

263. _____. *The Ramayana*. Illustrated by Gordon Laite. New York: William R. Scott, 1969. 244 p. Grades 7-9.

This is an adaptation of Hari Prasad Shastri's English translation of *The Ramayana*. Unlike the *Mahabharata*, this epic is more unified as it narrates the triumphs and adversities of one family. The events of the epic, Seeger emphasizes in her introduction, are believed to have been recited by storytellers from the early days of the Aryan occupation of northern India. Even though the epic evokes the glory and bravery of ancient heroes, the characters eloquently portray that neither human beings nor the situations they find themselves in have changed much. The characters are idealized, and they set the standards for social behavior to this day. It is also a tender story of love and devotion between husband and wife, father and son, and brothers. Through descriptions, imagery, and Indian idioms Seeger evokes the mood of an episode, as well as matches the heroic action of the story.

264. Seethalakshmi, K. A. *Folk Tales of Himachal Pradesh*. Folk Tales of India Series. New Delhi: Sterling, 1972. 120 p. Grades 6-8.

The universal themes and motifs of these folktales are given the regional flavor of Himachal Pradesh, a state situated in the lower Himalayan ranges. Since the Paharis (hill folk) believe the Himalayas to be the abode of gods, demons, and fairies, a number of their stories are about supernatural beings, especially about Shiva and Parvati, who come to earth to test humans. Seethalakshmi has also collected legends of local rajahs and warriors from the old men and women of Himachal Pradesh. It is interesting to note that rulers like Giriraj, Bhagdeo, and Gol are not only remembered in songs and stories, but are also worshipped as incarnations of god because of their valor and greatness. "Shah-Must Ali and Bhiku" gives the origin of an annual fair which is still held at Rhikcy-Shah, where people come to sing and dance, trade animals and birds, and give offerings to Bhiku who is believed to have been received by the earth at that spot because of his devotion to God.

265. Shamdasani, Namita H. *The Quick-Wilted Goat and Other Indian Folk Tales*. Illustrated by Ramanand Bhagat. Bombay: India Book House, 1985. 60 p. Grades 3-5.

The stories in this collection are about survival through trickery. In order to succeed, both animal and human characters have to be alert and intelligent to prevent others from taking advantage of them. The message of the stories is clearly that if people are tricked, it is probably because they are too naive, trusting, or foolish.

266. Shankar (Keshav Shankar Pillai). *Fool's Paradise*. Illustrated by Reboti Bhushan. New Delhi: Children's Book Trust, 1986, N.p. Grades K-3.

Bhushan's lively earthtone illustrations capture the foolish predicaments of twelve noodle heads and the seriousness with which they act upon their version of the truth.

267. *Four Deaf Men*. Illustrated by Mrinal Mitra. New Delhi: Children's Book Trust, 1984. N.p. Grades K-3.

Intended as a humorous story of four deaf men who talk at cross-purposes and end up shouting at each other because they cannot hear, this picture book succeeds only in ridiculing the characters for their deafness. In view of the current awareness of handicaps, this story treats the subject in an insensitive manner.

268. *The Loyal Mongoose*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1984. N.p. Preschool-Grade 1.

A faithful mongoose fights with a snake to protect the baby under his care, but the baby's mother kills the mongoose because she thinks he has harmed her baby when she sees blood on the mongoose's face. Both text and illustrations evoke pathos and depict the underlying emotions and motives of the characters.

269. _____. *The Monkey and the Wedge and Another Story*. Illustrated by Reboti Bhushan. New Delhi: Children's Book Trust, 1986. N.p. Grades K-2. Both stories in this picture book are about the value of being cautious, instead of foolishly plunging into dangerous situations. The curious monkey in the first story is punished when his tail is caught in a partly sawed log, while the She-goat in the second story is rewarded for being cautious against the clever jackals. Bhushan's excellent caricatures reveal the humor as well as the irony of both situations.

270. *The Scare*. Illustrated by Reboti Bhushan. New Delhi: Children's Book Trust, 1982. N.p. Preschool-Grade 1.

An adaptation of a Jataka tale, this picture book warns the mob against panicking without first investigating the facts. When a hare is scared by a falling coconut, he thinks that the earth is cracking up. He flees for his life, and soon all the hares, deer, bears, tigers, elephants, and other animals follow him. A wise lion stops them and takes the hare to the coconut palm to verify the rumor. This is one of the few Indian folktales in which the hare, generally a trickster figure, i.e. the victim of ridicule.

271. _____. *The Singing Donkey*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1981. N.p. Grades K-3.

When an overworked, half-starved, washer man's donkey starts to sing after a hearty meal in the cucumber field, he is overpowered and beaten by a group of farmers. Joshi's illustrations create sympathy for the donkey: his bones stick out, he has a pained expression, and he lies half dead on the ground. The author's perspective, however, is unclear as there is no poetic justice in the donkey's fate. Is he being punished for singing with joy at a good meal, or because he lacks the ability to sing? The text seems to indicate that the donkey deserves the ill-treatment, whereas the illustrations are sympathetic.

272. _____. *Treasury of Indian Tales*. Book One. Illustrated by Debabrata Mukerji. New Delhi: Children's Book Trust, 1967. 109 p. Grades 3-6.

273. _____. *Treasury of Indian Tales*. Book Two. Illustrated by Anil Vyas. New Delhi: Children's Book Trust, 1969. 109 p. Grades 3-6.

Popular folktales from various regions of India provide young children with lessons on how to succeed and lead a moral life. Whether it is a tale of wonder and magic or a realistic story about practical wisdom, the hardworking and virtuous characters are victorious while the greedy, jealous, and evil characters are punished. Shankar's lucid prose makes each story a delightful reading experience.

274. _____. *The Woman and the Crow*. Illustrated by Subir Roy. New Delhi: Children's Book Trust, 1981. N.p. Grades K-3.

This is a cumulative tale about an old woman who enlists the help of a tree, a woodcutter, a mouse, a cat, and a dog to recover her roll (bread) from the crow who has flown off with it to his nest. Roy's excellent illustrations give a humorous interpretation to the story, and extend the text by emphasizing the poor woman's predicament and the unfairness of others for not helping her immediately.

275. Shankar, Alaka. *The Seven Queens*. Illustrated by Anil Vyas. New Delhi: Children's Book Trust, 1977. N.p. Grades K-3.

When the youngest queen gives birth to seven sons and one daughter, the jealous older queens secretly bury the babies and replace them with frogs and mice. In anger, the king banishes his favorite queen to a life of poverty. However, all ends happily when the babies, who have transformed into exquisite flowers, divulge the wicked plot to the king. This folktale warns against jumping to conclusions, and rewards those who are humble and forgiving.

276. Sheorey, Indumati. *Folk Tales of Maharashtra*. Folk Tales of India Series. New Delhi: Sterling, 1973. 117 p. Grades 6-8.

This volume contains stories of great Maratha warriors and saints and legends associated with festivals, temples, and places in Maharashtra. For example, “Sati Godavari” gives the actual history of a shrine commemorating Godavari’s self-immolation to prove her physical purity and love for her brother. This collection also includes a distinct regional genre called *Kahane*, which is a religious story composed by women to instill a sense of duty, piety, and virtue in young girls. “Sampat Friday” and “The Story of Mangala Gouri” are two such stories that prescribe the worship of Goddess Lakshmi and Goddess Mangala Gouri to ensure domestic happiness and long life to the devotee’s husband.

277. Shivkumar. *Stories from Panchatantra*. Illustrated by Anil Vyas. New Delhi: Children’s Book Trust, 1979. 213 p. Grades 3-6.

Twenty-eight well-known stories from the *Panchatantra* are retold here for their wisdom and subtle humor. Unlike Roy Chaudhary’s collection (see # 245), Shivkumar does not follow the original organization of these fables. This book, however, is more attractively illustrated.

278. _____. *Stories from Panchatantra*. Book II. Illustrated by Reboti Bhushan. New Delhi: Children’s Book Trust, 1966. 61 p. Grades 3-6.

279. _____. *Stories from Panchatantra*. Book III. Illustrated by Debrabrata Mukerji. New Delhi: Children’s Book Trust, 1968. 69 p. Grades 3-6.

280. _____. *Stories from Panchatantra*, Book IV. Illustrated by Pulak Biswas. New Delhi: Children’s Book Trust, 1969. 69 p. Grades 3-6.

Each book narrates six fables from the *Panchatantra* that were later compiled into the longer volume annotated above. See # 277.

281. Shivkumar, K. *Four Brothers*. Illustrated by Sushil Saxena. New Delhi: Children’s Book Trust, 1966. N.p. Grades 2-4.

Four brother’s quarrel over who is gainfully employed, whether it is the two older ones who are farmers or the younger ones who are students. Their wise uncle advises them to try earning money before dividing their property. While the older brothers earn small sums of money by helping other farmers, the younger ones are not only handsomely rewarded for their learning and wisdom, but are offered prestigious jobs as well. Satisfied that education is valuable, (he four brothers continue to live happily as an extended family.

282. _____. *The King’s Choice*. Illustrated by Reboii Bhushan. New Delhi: Children’s Book Trust, 1961. N.p. Grades K-3.

A fierce and handsome lion demonstrates that a good king has to be kind and protective towards his subjects. In addition, an intelligent king does not rely solely on his advisers. Alert to the trickery of the members of his court, the lion protects the loyal camel and cleverly dismisses the fox, leopard, and vulture. The illustrations brilliantly convey the moods and expressions of each animal.

283. _____. *Krishna and Sudama*. Illustrated by M.L. Dutta Gupta. New Delhi: Children's Book Trust, 1967. 24 p. Grades 4-6.

The friendship between Krishna, King of Dwarka and incarnation of God Vishnu, and Sudama, a poor brahmin, illustrates that self-respect, love, and courtesy are essential to a relationship between equals. In the episode narrated here, Sudama visits Krishna after many years because Sushila, Sudama's wife, insists that he seek help for their starving children. Sudama's dignity will not permit him to beg for help, but he does promise to tell the truth if Krishna inquires about the family. In spite of spending many happy months at Dwarka, Krishna does not ask any embarrassing questions. When Sudama finally returns home, he sees his family living in great material comfort thanks to Krishna. Sudama continues to live simply as before.

While Shivkumar presents the friendship between Krishna and Sudama in human terms, it can be interpreted symbolically to mean that God will fulfill all needs without asking. In addition, the implication that Sudama is to be praised for his selflessness and renunciation of the world and his wife to be blamed for her materialistic needs and lack of faith raises several philosophic questions. Is Sushila being shallow and greedy in seeking help? Would Krishna have helped had she not forced her husband to visit Dwarka? What about Sudama's dharma which dictates that he should provide for his family?

284. *A Man of an Ass*. Illustrated by P.S. Rau. New Delhi: Children's Book Trust, 1965. N.p. Grades 3-4.

When the village Maulvi (school teacher) boasts that he can make men out of asses, the foolish washer man takes it literally. For a fee, the Maulvi tricks the washer man into believing that his ass has been converted into the Kazi (government official) of Benaras. When the Kazi fails to recognize his old master, the washer man is furious at such ingratitude. He pays the Maulvi another two hundred rupees to make the Kazi into an ass again. Both are happy at the outcome. While the Maulvi is not blamed for cheating, sympathy for the noodle head is created because he has several asses, but is childless. Rau's illustrations, set in a Muslim environment, bring out the humor and irony of the situation.

285. _____. *A Woman's Wit*. New Delhi: Children's Book Trust, 1965. N.p. Grades 2-4.

Laxmi, the wife of a poor temple priest, finds an ingenious way of getting rid of unwelcome mealtime guests that her husband brings home daily, leaving her with nothing

to eat. The cartoon-type illustrations reveal the humor of the situation and make the priest appear to be ridiculous.

286. Shridharani, Krishnaalal. *The Adventures of the Upside-Down Tree*. Bombay: Asia Publishing House, 1957. 219 p. Grades 5-8.

Numerous moral tales and fables are structured around the Upside-Down Tree, which serves either as a benevolent presence that gives advice and rescues characters, or is an observer recounting the tale. The stories seem to be contrived because they are modified to incorporate the motif of the upside-down tree. The line drawings match the whimsical tone of the book.

287. Singh, Jacquelin. *Fat Gopal*. Illustrated by Demi. New York: Harcourt, Brace and Jovanovich, 1984. N.p. Grades K-3.

Fat Gopal, the clever court jester, volunteers to fulfill the impossible tasks assigned to his master by the Nawab. He shames (he Nawab into admitting the unfairness of the tasks when he declares that the eight carts loaded with bundles of thread give the measurement of the earth from side to side and top to bottom, the feathers of five peacocks the number of stars, the scales on the snakes carried by ten men the number of rays in the sun, and the hairs on the two tigers' backs the number of men on the moon. The humor and sheer fun of this folktale are reflected in Demi's elaborate illustrations which are done in the two-dimensional perspective typical of Indian folk art and miniature painting.

288. Sirkar, Tara. *Indian Tales Retold*. Calcutta, India: General Printers, 1951. 75 p. Grades 5-7.

Of the six folktales in this collection, stories about brahmins (priests) as a subject of ridicule are prominent. Brahmins are chided for their false sense of superiority for being born in the highest caste. It is the common man — the underdog — who wins in the end. In "The Temple of Shiva," Gangu, the outcast, is aided by Shiva to gain material success because of his honesty, compassion, and wisdom, which matter more than belonging to a higher caste. In "The Gold Dinar," for example, a brahmin and his son are punished because of their greed for gold.

The reteller's experience as a radio broadcaster brings freshness and directness to her prose style. The characters are especially entertaining because they have been individualized through descriptions of their speech, actions, and clothing.

289. Spellman, John W. *The Beautiful Blue Jay and Other Tales of India*. Illustrated by Jerry Pinkney. Boston: Little, Brown, 1967. 101 p. Grades 3-6.

Twenty-five folktales record the problems faced by the common man and his belief in the virtues of selflessness and kindness. Stories like "Mother's Day" and "One More Child" illustrate how precious children are in India and the sacrifices mothers make for them. "The King and the Shoemaker" resembles "Elves and the Shoemaker," while "The Magic Bottles" is the Indian version of "Jack and the Beanstalk." Children will enjoy

these stories for their excitement and swift action, wit and humor, and sense of fair play in the punishment that befalls the rich, the braggart, and the unkind. The moral virtues inculcated in the stories are a natural outcome of the events and are not didactic or offensive.

290. *Sri Ramakrishna Tells Stories: Retold*. Mylapore (Madras), India: Sri Ramakrishna Math, 1982. 48 p. Grades 3-5.

Stories from Hindu mythology, popular folktales, and legends of Hindu devotees have been adapted for young children for their religious and moral lessons. They teach children to be gentle to all living creatures as God resides in everyone; to cultivate a liberal attitude; to seek reality and not be carried away by illusions; to be humble; and to work hard till the goal is attained. Despite their didactic intent, the stories are appealing and relevant because justice, devotion, and virtue are put to the test. For example, “Blind Men and the Elephant” (see #232) is interpreted to mean that people are like the blind men in the story who quarrel over the true nature of God, whereas in reality each person can experience only a small aspect of God. God is much more than the sum total of everyone’s experiences of Him.

291. Srinivasan, A.V. *A Hindu Primer: Yaksha Prashna*. Illustrated by Kamla Srinivasan. E. Glastonbury, CT: IND-US, 1984. 78 p. Grades 6-12. The *Yaksha Prashna* is a translation from the Sanskrit of a group of riddles from the *Aranya Parva* (Book of the Forest), one of the eighteen books that comprise the *Mahabharata*. Through these questions Yudhishtira’s divine father, Yam a Dharma, tests his son’s strength of character to ensure he has developed the leadership skills needed to overcome his unrighteous cousins, the Kauravas.

The book is organized into twenty-two sets of questions, each followed by a brief summary and commentary. Yudhishtira is questioned on various aspects of dharma (duty) and how to fulfill one’s social, ethical, and spiritual roles. Acquiring a skill, whether of a brahmin (priest) or ksatriya (warrior), is equated with duty. Despite the later rigidity of the caste system, *Yaksha Prashna* clearly states that birth does not entitle one to respect, but an upright moral character does. The personal qualities conducive to happiness — which is the ultimate goal of life are serenity, charity, and renunciation of desires. Some of the negative forces that prevent mental illumination are ignorance, pride, anger, power, and an attachment to material possessions.

While the terse, concentrated style of the questions and answers may sound prescriptive, they stimulate further discussion and encourage philosophic inquiry.

292. Steel, Flora Annie Webster. *Tales of the Punjab: Folklore of India*. Illustrated by J. Lockwood Kipling. Notes by R.C. Temple. New York: Greenwich House, 1983. First published in 1894 by Macmillan. 326 p. Grades 6-12.

A pioneer in the field of recording Indian folktales, Steel collected these stories when she accompanied her husband, the Chief Magistrate of Punjab, on his winter tours through the various districts of this northwestern state. The forty-three stories in this book

represent diverse types of Indian folktales: cumulative tales, trickster tales, beast tales, tales of folk wisdom, fairy tales, and legends of famous kings. Children will especially enjoy the eight stories about Raja Rasalu of Sialkot who is still remembered in India and Pakistan for his heroism, cleverness, and kindheartedness. While the stories are exceptional because of their intricate plots and interesting characterization, Steel's English rendition robs them of their typical Punjabi flavor. While oriental exotica like jinns, demons, hot plains, and rugged villages are freely employed, Punjabi names and terms are Anglicized because they are considered "uncouth or even unpresentable to ears polite, in all scarcely intelligible to the untravelled English reader" (Preface). Thus, Steel uses names such as Lambikin, Princess Pepperina, Prince Lionheart, and Peasie and Beansie, and terms such as "griddle cakes," "shillings," and "Fi-Fi-Fum" instead of their equivalents in Punjabi. For example, in "Sir Buzz" the language and details are so westernized that had Lord Indra not been mentioned, it would have been hard to identify it as an Indian fairy tale.

293. Stone, Karen. *Golden Foot*. Illustrated by Rosalyn White. Jataka Tales Series. Emeryville, CA: Dharma, 1976. N.p. Grades K-3.

A hunter is moved to kindness when a gentle doe offers her life in exchange for that of her trapped mate's, the King of Deer. In gratitude, the royal deer, who is the Buddha, offers the hunter three wish-fulfilling gems so that the hunter will never again take the life of any creature, but will serve the needy. While this Jataka story takes place in India, the illustrations depict a Tibetan lifestyle.

294. Thapar, Romila, *Indian Tales*, Illustrated by "Abu." London: Bell, 1961. 173 p. Grades 5-7.

This volume contains stories that Indian children hear most frequently as they are growing up: creation myths, Lord Krishna's childhood, *Ramayana*, the story of Nala and Damyanti from the *Mahabharata*, stories from the *Panchatantra*, *Hitopadesha*, *Kathasaritsugai* and *Brihatkatha*, folktales, and historical legends. The stories are narrated simply, with ample details to make the characters and action exciting.

295. Thomas, Vernon. *Bedtime Stories from India*. Illustrated by R.K. Basu. New Delhi: Hemkunt, 1982. 103 p. Grades 3-5.

Nine realistic stories that illustrate how to conduct one's affairs with caution and intelligence and emphasize the personal qualities of self-help, humility, and hospitality have been retold in detail. Through specific cultural details, both stories and illustrations present situations that are relevant to life in India today.

296. ____, ed. *Fairy Tales from India*. Illustrated by R.K. Basu. New Delhi: Hemkunt, 1978. 120 p. Grades 5-8.

The eleven stories in this collection reflect the variety and richness of Indian fairy tales. There are stories of magical objects, princes and princesses, wicked stepmothers, and transformation of humans into animals. Three stories illustrate the generous and

trusting nature of brahmins (priests) who work hard to serve people. Frequently, God Vishnu comes disguised as a beggar to test and reward them. Kindness to animals, charity to the poor, bravery, and intelligence are rewarded with material wealth, happiness, and children. The illustrations reflect the culture and lifestyle of the ancient period of Indian history. Written by various authors, the literary quality of the book is uneven.

297. _____, ed. *Folk Tales from India*. Illustrated by R.B. Ghosh. New Delhi: Hemkunt, 1978. 124 p. Grades 3-5.

Fifteen realistic stories on how to succeed in life are narrated in an entertaining manner. With hard work, good luck, and intelligence, the stories indicate, even the underdog and powerless can win. The illustrations focus on the humorous situations and false pretensions of people.

298. _____. *More Stories from the Arabian Nights*. Illustrated by R.K. Bose. New Delhi: Hemkunt, 1980. 135 p. Grades 5-7.

Four long and complex stories from the Arabian Nights cycle provide insight into the life of ancient Arabs, their pursuit of knowledge, and their flourishing trade with other lands.

299. _____. *Tales of Birbal and Akbar*. Illustrated by Inder Gajjar. New Delhi: Hemkunt, W2. 124 p. Grades 2-4.

This handsomely published book contains sixteen historical legends associated with Birbal, the clever Hindu minister of the Mughal emperor, Akbar. While Birbal's wit and wisdom are legendary, many popular tales of practical wisdom are sometimes attached to his name. Thomas' version, however, gives the stories a definite sense of time through descriptions of the Mughal grandeur, court intrigues and jealousies, and the characterization of Birbal and Akbar. Birbal rose to fame because Akbar's good judgment recognized Birbal's independent thinking, intelligence, and honesty. While the other courtiers flattered Akbar, Birbal had the courage to correct the unwise decisions of his emperor. The reader's interest is maintained as each story challenges Birbal with a difficult court case, new tests devised by the emperor to outsmart Birbal, and the wicked schemes of the jealous ministers to kill Birbal. These stories will also assist young children to sharpen their critical thinking and logical reasoning skills. The illustrations, some of them resembling political cartoons, reflect the humor and irony of the text.

300. Thompson, Brian. *The Story of Prince Rama*. Illustrated with original paintings and by Jerroo Roy. New York: Viking Kestrel, 1980. 64 p. Grades 3-5.

In his retelling of the *Ramayana* Thompson presents just the bare story line of the original epic. Although plenty of action is reported, his sparse prose style deprives it of excitement and adventure. This version also lacks cultural richness and depth. For instance, the sacrificial fire (Agni) of Vedic religious ceremonies is called "a huge bonfire." Similarly, with the exception of the major characters, the author avoids mentioning specific names of people and places. Details of feasts and rituals, which are

essential to appreciating the story, especially Sita's *swayamvaram* to select a suitable husband, are not explained.

The book is attractive mainly because of the original paintings by Jeroo Roy and the Rajput miniatures, dating back three hundred years, which are characterized by their stylized form, flat colors, and lack of perspective. Sometimes, the multiplicity of action is conveyed through a character portrayed in several episodes in the same painting. Although Jeroo Roy maintains the tradition of the miniatures, there is a natural rhythm and depth to his paintings.

301. *The Tiger's Breakfast and Other Stories*. Laughing Lion Stories Series. Faridabad, India: Thomson, 1979. 72 p. Grades 5-8.

This collection of eight well-known humorous folktales and two original poems and stories is intended to provide enjoyment and laughter. Although the tales contain typical folk motifs and themes, they are enriched by the cultural details of their region of origin. Since the selections represent a variety of linguistic backgrounds, a glossary of non-English words is included for both Indian and non-Indian readers.

302. Towle, Faith M. *The Magic Cooking Pot*. Boston: Houghton Mifflin, 1975. 40 p. Grades K-3

This popular folktale of a magic pot with an endless supply of food has unique batik illustrations. It took Towle one-and-a-half years to do the illustrations by meticulously following the traditional Indian art form of wax and dye. Despite the difficult technique, she uses five colors, achieves graceful movements, and provides intricate details of village and forest life.

303. Trivedi, P.K. *The Bhagavat for Children*. Illustrated by Chandra Trivedi and Rajnee Vyas. Ahmedabad, India: Ananda Prakashan, 1984. N.p. Grades 2-6.

Numerous stories from the *Bhagavat*, the ancient Sanskrit epic composed by Vyasa on the ten incarnations of Vishnu, are narrated here. According to legend, several thousand years ago, eighty-eight thousand sages met in the forest of Naimish and requested Suta, the great disciple of Vyasa, to tell them the story of the Lord of the Universe. The *Bhagavat* depicts how God descends to the world from time to time in order to restore righteousness. Trivedi's retelling places a major emphasis on the incarnation of Lord Krishna. While the content is interesting, especially the Hindu account of Creation and the Great Flood, Trivedi does not present it in an appealing manner. In addition, several stories not related to the central theme are interwoven with the text, making the sequence of events and organization difficult to follow.

304. _____. *The Mahabharat. Parts I and II*. Illustrated by Chandra Trivedi and Rajnee Vyas. Ahmedabad, India: Ananda Prakashan, 1983. N.p. Grades 6-8.

Trivedi's adaptation of R.S. Nayak's Gujarati version of the epic captures the constant activity, profusion of major and minor characters, and rich texture of the *Mahabharata*.

Even unpleasant events like the unclothing of Draupadi after Yudhisthira loses the gambling match and Kichak's attempt to sexually molest Draupadi are included. Through these and other episodes, Trivedi raises several moral and philosophic questions: Was it legal to use Draupadi as a stake in the game? Is it moral to kill unrighteous characters through unfair means? What did the Great War achieve if both good and bad characters had to endure pain and destruction? Is there divine justice in permitting evil characters temporary abode in heaven for their few good deeds and good characters a short stay in hell for their bad deeds?

Trivedi's narrative is sketchy and incoherent due to inadequate transitions between scenes, sparse background details, and editorial comments. Furthermore, the sentences are choppy, lacking grace and ease of expression. The illustrations are likewise poorly executed. While they accurately portray the text, there is no aesthetic appeal in the garish and disproportionate illustrations. The physical dimensions of the characters and perspective shift from illustration to illustration, sometimes on the same page. The facial features of the characters are not individualized: men and women, young and old, good and evil look alike.

305. Turnbull, Lucia. *Fairy Tales of India*. Illustrated by Hazel Cook. Eau Claire, WI: E.M. Hale, 1965. First published in 1959 by Frederick Muller. 170 p. Grades 4-6.

A variety of fables, legends, myths, and folktales are retold in a modern idiom for English-speaking children. While retaining the original outline, Turnbull has used discretion in adapting each story to produce a dramatic effect. Furthermore, detailed descriptions of Indian culture add to the aesthetic appeal, as well as build scene and atmosphere. The influence of the *Jatakas* is evident in the respect given to animals. Even in "Judgment," where a prince kills the King Cobra, the Snake Queen is portrayed as an honorable character who abides by the decision that she should wait till the prince has the same number of sons as she has before killing him.

306. Upadhyay, Asha. *Tales from India*. Illustrated by Nick/ad Ntxljniiiii. New York: Random House, 1971. 56 p. Grades 3-5.

Ten popular stories from the *Panchatantra* are retold in a simple, yet entertaining manner.

307. Watson, Jane Werner. *Rama of the Golden Age*. Illustrated by Paul Frame. Champaign, IL: Garrard, 1971. 96 p. Grades 3-5.

This fast-paced retelling of the *Ramayana* retains all the adventure and intrigue, vivid characterization, grim battles and gay celebrations, and supernatural feats of the original. Watson also introduces young readers to Indian culture and the splendor of Vedic India. In an introductory chapter, Prince Rama's birth as an incarnation of God Vishnu and the purpose of all his previous incarnations are explained.

308. Wilson, Barbara Ker. *Fairy Tales of India*. Illustrated by Rene Mackensie. London: Cassell, 1960. N.p. Grades 2-4.

Four popular stories from Indian folklore are retold for young children. The illustrations, though appealing and full of action, present the exotica of India, at times with utter disregard for cultural and racial details. For instance, the kingdom of Mithila in *the Ramayana* (written approximately between 400 B.C. and 400 A.D.) is depicted with Mughal architecture and clothing, whereas the Mughal empire was established in the fourteenth century in India.

309. Wilson, Karen. *Agha the Terrible Demon*. Illustrated by Marie Theresc Dubois. New York: Bala Books, 1977. N.p. Preschool-Grade 3.

This childhood exploit of Krishna is based on the tenth canto of the *Bhagavata Purana*. While the story describes the fun and mischief the young cowherds of Vrindavan indulge in, Krishna himself is presented as being fully aware of his divinity as he destroys Agha. Young children will delight in the colorful illustrations; however, the artist is unable to render Indian facial features with accuracy.

310. Wyatt, Isabel. *The Golden Stag and Other Folk Tales from India*. Illustrated by Anne Marie Jauss. New York: McKay, 1962. 117 p. Grades 3-5.

Sixteen Jataka fables are retold simply, yet poetically, for their wisdom. While the moral lesson is important, the stories are not didactic because they involve readers in the predicaments of the characters. Stories like “Lame Cat and the Potter,” “The Golden Stag,” and “The Hare in the Moon” embody the Buddhist belief that animals are wise, selfless, and generous, and people who are compassionate to them will always be rewarded. Jauss’ illustrations are influenced by the intricate details of Persian miniatures.

FICTION

311. A.P. *Bhondoo at the Races*. Illustrated by Amena Jayal. Faridabad, India: Thomson, 1972. N.p. Grades K-3.

In this pleasing picture book the text and earth tone illustrations capture the friendship between a clever monkey, Bhondoo, and a lazy horse, Go-Go. The two are always hungry because one cannot find a job and the other will not try. One day, Bhondoo decides to race Go-Go to win money for carrots and peanuts. When Bhondoo cannot prod his sleeping friend to run even after the race has started, he ties a carrot to his riding crop and holds it in front of Go-Go’s face. Go-Go runs faster and faster to get the carrot and overtakes all the other horses. The illustrations convey Bhondoo’s frustration, the sense of excitement and speed, and the laziness and slouching gait of Go-Go.

312. Agarwal, Deepa. *Three Days to Disaster*. Illustrated by Aparajita Singh. New Delhi: Ratna Sagar, 1990. 120 p. Grades 5-8.

The suspense and fast pace of this story are maintained throughout as three school children in Delhi solve the mystery of the stolen ampule containing cholera germs.

313. Alan, Sandy. *The Plaid Peacock*. Illustrated by Kelly Oechsli. New York: Pantheon, 1965. N.p. Preschool-Grade 2.

A young peacock is born with the green and yellow plaid design of Her Majesty's Scottish Fusiliers because the regiment had marched by as his mother was hatching eggs. The Plaid Peacock, feeling like an outsider, strays into the compound of the regiment and is immediately adopted as its mascot. He wins (lie acceptance and appreciation of the peacocks as well when he risks his life to warn the regiment of a forest fire. Willi his feathers badly scorched, he returns home a hero. While the text emphasizes that the Plaid Peacock ought to be recognized for his qualities rather than his exterior, the illustrations draw out the humor and whimsical aspects of the story. This picture book is set in British India during the reign of Queen Victoria, but there are no details, except the peacocks, to identify the setting as Indian.

314. Anand, Mulk Raj. *Mora*. Illustrated by Ruprecht Haller. New Delhi: National Book Trust, 1972. N.p. Grades K-4.

Mora, the elephant baby, gives a first-person account of his young life. From the time he can remember, he has been taught a series of lessons by his mother — how to bathe, drink water, get food. Along with the fun, he has to learn the harsh lesson that only the fit and smart can survive. When his father is shot and mother trapped by elephant hunters, an uncle teaches Mora how to outwit hunters and fight the leopards in the jungle. It is only when Mora rescues Uncle Tushi from a pit for trapping elephants, that he is considered intelligent enough to be on his own. The illustrations create sympathy for the young elephant and portray the tenderness with which Mora was raised by his mother.

315. Anand, Uma. *The Adventures of Pilia the Pup*. Illustrated by Mario. Bombay: India Book House, 1969. 64 p. Grades 3-5.

The adventures of Pilla and his friends are rather trite. In addition, the author fails to unify (he individual episodes with a meaningful theme. Mario's illustrations, however, are excellent.

316. *The Tale of Lumbdoom, the Long-tailed Languor* Illustrated by Mario. Bombay: India Book House, 1968. 92 p. Grades 3-5.

Lumbdoom is laughed at for his enormously long tail, but he soon learns that it can prove quite useful in dangerous situations. Together with his friend, Dumkat, the fox with no tail, he has a number of adventures, and the two are acclaimed the heroes of the jungle for defeating Ajgar, the python, and Bheyanak, the wolf. Young children will delight in Mario's illustrations of the humorous predicaments that Lumbdoom and Dumkat get into.

317. *Tubbo Motawala: The Fat Little Cat*. Illustrated by Premila Kurrien. Bombay: India Book House, 1978. 60 p. Grades 3-4.

The exploits of the mischievous cat, Tubbo, and his friends and siblings are narrated in this whimsical story. The central episode focuses on the attempts of the citified and indulged Tubbo, who is unaware that cats chase mice, to save a mouse from the jaws of Marmalade Tom, the bully. While the main theme is interesting, this fantasy is full of trite episodes.

318. Andalam, K.M. *Wave of Fury*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1981. 32 p. Grades 4-6.

Based on an account of the cyclone that hit South India in 1977, *Wave of Fury* narrates the story of two friends who survived the disaster. Mohan and Ravi are both at school when fifteen-foot tidal waves sweep through their coastal town of Avanigadda. Ravi, a poor farmer's son, loses his home and entire family, whereas no harm comes to Mohan's comparatively wealthy family. While the book vividly - and movingly - describes the death and destruction caused by the cyclone and the boys' heroic efforts to organize a rescue operation, it fails to portray the characters as human beings. One wonders, in particular, how the experience affected them psychologically. Ravi's period of grief and mourning is fleeting as he abruptly announces that he wants to see the devastation and help the victims. Although Ravi is welcomed as a son in Mohan's house, one wonders if he has any fears and misgivings about the future.

319. Arora, Shirley L. *The Left-handed Chank*. Chicago: Follett, 1966. 256 p. Grades 6-8.

When modern technology comes to a fishing village in South India, the villagers blame the Inspector of Fisheries for their recent low catches. The inspector's scientific research on fishing conditions in the area and efforts to educate and help the villagers are suspect. It is only after he saves the fishermen from a storm at sea that they trust him completely and form a cooperative society for more scientific fishing. The inspector, on his part, acknowledges the vast practical training of the fishermen and suggests that it needs to be backed by education.

As is typical of the many post-Independence novels written by both Indian and western writers, *The Left-handed Chank* discuss the lack of education and superstitious beliefs of the villagers versus technology and education. Unlike some books in this category, Arora does not show the villagers in abject poverty; the beauty and fun in their lives and natural environment are also described. This book is about hope, either through prayers and finding the lucky left-handed chank, or through the dreams and education of the twelve-year-old hero, Kumaran.

320. _____. *"What Then, Roman?"* Illustrated by Hans Guggenheim. Chicago: Follett, 1960. 176 p. Grades 4-6.

The main theme of this novel is that the lack of educational facilities in villages is a prime hindrance to progress. Though it is unusual for a boy of Raman's economic status, Raman attends school and develops a passionate love for books, but crop failure forces him to leave school and assist his family. His father understands Raman's dream of

becoming a scholar and promises that he can resume school once there is money. When Raman confides his dream to the missionary teacher from America, she challenges him to think of what he will do with his education.

The author also broaches the issue of girls' education. With nearly eighty percent illiteracy among women in India, the missionary tries to counter Raman's argument that girls do not need to read and write. "But it will not be wasted. They will marry and keep house, it is true, but they will teach their children ... And then too, Raman, in our school we [each many things besides reading and writing ... how to prepare better meals, how to care for those who are ill." Raman is convinced and he wants to help fight India's illiteracy by becoming a teacher.

321. Baig, Tara Ali. *The Forbidden Sea*. Illustrated by Subir Roy. New Delhi: Thomson, 1980. 70 p. Grades 4-6.

Abu's search for his missing father takes him to the Persian Gulf where he learns pearl diving. When he accidentally strays into the forbidden shelf, he vows to dive for the pearls guarded by the giant octopus. With the help of two friends he goes into the forbidden sea, finds many valuable pearls, including the black one, and then returns to Bombay. Even though he cannot find his father, he brings back promise of comfort to his mother and sister. The pearl diving episodes strongly resemble those in Scott O'Dell's *The Pearl*. However, Baig adds a feminist dimension to the story by making Abu's sister, Zohra, an economically independent character. While Abu fulfills his traditional role as son, Zohra in the meantime supports herself and her mother by working in a silk mill.

322. _____. *Indrani and the Enchanted Jungle*, Illustrated by Manjula Padmanabhan. New Delhi: Thomson, 1979. 60 p. Grades 3-5.

Princess Indrani, like Lewis Carroll's Alice, is taken to an enchanted land by Boka, the magical crow, because Indrani is being forced to marry the Wobbly Rana of Pobbly. Indrani's adventure ends happily when Wooffulloo, the Rakshasa, invades The Land of the Seven Rivers and forces her father to acknowledge the rights of girls to choose their own spouses. Thanks to the wish-fulfilling power of the Jungle, Boka is transformed into a handsome prince, and Indrani is attracted to him. While the fantasy appears to be meaningless and contrived, it serves the purpose of presenting a feminist theme and a heroine who has gained personal autonomy. The book is beautifully illustrated and produced.

323. Banerji, Bibhutibhushan. *Pather Panchali: Song of the Road*. Translated from the Bengali by T.W. Clark and Tarapada Mukherji. Bloomington, IN; Indiana University Press, 1968. 326 p. Grades 10-12.

Published in book form in 1929, *Pather Panchali*, the first part of a trilogy on the life and world of Opu, brought Banerji international fame and ranked him amongst the greatest twentieth century Bengali writers. Its timeless appeal is the authentic portrayal of village life at the turn of the century. The village is not an idyllic place of harmony

between man and nature; it is a place where people starve, houses are washed away by storms, and children get spanked mercilessly for being naughty. Yet, the beauty of the village is portrayed subjectively through the joyous experiences of Opu and his sister, Durga. Banerji's keen insight and the living quality of his child narrators are attributed to the strongly autobiographical nature of the story. The outer tensions of the adult world - their impractical father's inability to find a steady job and their mother's heroic efforts to feed her family - have no emotional impact on the inner lives of Opu and Durga. Not once do extreme poverty and the sneers of neighbors reduce their sense of dignity and well-being. They transcend their material existence and find release in simple toys, fantasy play, an endless desire to listen to Auntie Indira's stories and ballads, and their own sense of moral right and wrong.

The novel is structured as a Panchali, or an episodic narrative. The subtitle, "Song of the Road," symbolizes childhood's eagerness to look forward to the next event or bend in life's journey. An organic unity is achieved by making the village the focal point of the events. While Opu and Durga long to go on the road beyond the village to see the train, and Opu does leave the village on two occasions, their destinies are controlled by the narrow confines of the village. Banerji deftly maintains the tension of the story till Durga dies of fever and the family moves to the city of Benaras. They leave by train and Opu bids farewell to his beloved village and the memories of his sister who made his childhood a happy and magical one.

324. Bang, Kirsten. *Yougga Finds Mother Teresa: The Adventures of a Beggar Boy in India*. Translated from the French by Kathryn Spink. Illustrated by Kamma Svensson. New York: Seabury, 1983, 166 p. Grades 4-7.

Mother Teresa's work with the poor of India is fictionalized through the adventures of Yougga, a crippled boy. Yougga is purchased by Nirad, a pilgrim on his way to the holy city of Benaras, so that Yougga can use his disability to beg for both of them. The partnership proves to be a happy one till Nirad falls sick and dies in Benaras. Completely alone and vulnerable, Yougga is tricked into going to Calcutta where he is sold to a dealer in beggars. His miserable life ends only when Mother Teresa admits him to the home for destitute children. Yougga's story appeals to children to acknowledge the existence of the poor and their need for human dignity. Although Yougga's experiences are heartbreaking, he rises above his circumstances and enjoys the beautiful moments of his life: he remembers his family with love, his relationship with Nirad brings adventure into his otherwise dreary life, he meets two holy men who empower him with positive thoughts, and he is proud of his ability to support himself through begging.

325. Barr, Catherine. *Gingercat's Catch*. New York: Walck, 1970. 32 p. Grades K-3.

When Tom and Jennifer have to return to the United States, they are worried about finding a good home for their cat. Fortunately, the village of Betul needs a cat for keeping mice from destroying important official records, so they take Gingercat to interview for the job. Even though there is a long line of children with their cats, Gingercat proves his worth by entering the door marked "Private" and catching one mouse and chasing away

the others. He gets the job and the children are happy. The central plot of this beginning reader is both entertaining and clever, but the Indian selling pokes fun at bureaucratic incompetence.

326. Batchelor, Julie Forsyth. *A Cap for Mul Chand*. Illustrated by Corinne B. Dillon. New York: Harcourt, Brace, 1950. 58 p. Grades 3-5.

Although set in an Indian village in the late 1940s, young adolescents everywhere will identify with (he hopes and fears of the protagonist. Eleven-year-old Mul Chand refuses to visit Bombay because he does not own a cap, a symbol of respectability. With the help of his younger brother, Mul Chand earns the money, but the school bully snatches it from him. On his way home, the despondent Mul Chand sees a cobra poised to attack a sleeping shopkeeper. Displaying swift judgment and remarkable courage, Mul Chand kills the snake and is rewarded with a cap and a pair of sandals. Through Batchelor's sensitive descriptions and Dillon's lively illustrations, village life is portrayed as happy despite the lack of material luxuries.

327. Berna, Paul. *A Truck load of Rice*. Translated from the French by John-Buchanan-Brown. Illustrated by Prudence Seward. New York: Pantheon, 1968. 153 p. Grades 6-8.

The children of Puisay, a town in France, have been mobilized to raise money to buy a truckload of rice for the hungry people of Chandrapur, India. The response is so overwhelming that they can buy medical supplies as well. To assist them in their fund raising, the children even have a specimen of a hungry man from Chandrapur. (Why is he still emaciated, one wonders, if he is being taken care of in affluent France?) In stressing the zeal and enthusiasm of the young, the author perpetuates the stereotype of "benevolent" Europeans who help hungry Indians to solve their problems.

328. Bharathi, A.V. *The Black Princess and Other Stories*. Illustrated by Vasant Chavan. Bombay: India Book House, 1967. 79 p. Grades 4-6.

Through six short stories the author displays his ability to handle a variety of events and themes with equal grace. Whether a princess from the Ajanta murals tells her sad story or devotion to Goddess Minakshi averts a tragedy, each story encourages reflection. However unusual the plot, Bharathi's skillful descriptions of the setting make the events and the characters' reactions to them unfold naturally.

329. Bhatt, Kavery. *The Cuckoo Clock*. Illustrated by Subir Roy. New Delhi: Children's Book Trust, 1986. N.p. Grades K-3.

Bhatt gently pokes fun at peoples' dependence on the clock. When the cuckoo in the clock decides to take a nap, Miss Mala is unprepared for her tea guests. While Mala's party ends successfully once the error is detected, the issues of time, punctuality, and living by a mechanical device are not explored or resolved. *The Cuckoo Clock* won the Children's Book Trust award for the best picture book in 1985,

330. _____. *Once Upon a Forest*. Illustrated by Mrinal Mitra. New Delhi: Children's Book Trust, 1986, 116 p. Grades 4-8.

When six children — Dilip, Smita, Viji, Vinay, Soorie, and Laila — go camping with Uncle Dev, their trip turns into a desperate struggle for survival. A wrong turn in the forest leads them to the Panali Game Reserve instead of the camping site. To add to their misfortune, Uncle Dev falls into a deep pit and is unconscious for the remainder of the trip. On their own, the children unite to face Uncle Dev's worsening condition, thirst and hunger, the charge of a mad buffalo, an encounter with armed poachers who resent this intrusion by the children, and Vinay's kidnapping. These experiences also serve as initiation rites which transform the hitherto unruly and mischievous children into a mature and unified group. Viji and Dilip are given the opportunity to exercise their medical and leadership skills respectively; Vinay overcomes his foolish pride; Smita is no longer the delicate and indulged only child; and Soorie and Laila, the youngest of the six, become less selfish and impulsive. As the children face personal, natural, and human obstacles, Bhatt's narrative maintains its suspense and fast pace till the children are rescued.

331. Bhattacharjee, Shukhamoy. *The Pickpocket*. Illustrated by Subir Roy. New Delhi: Children's Book Trust, 1980. 48 p. Grades 3-5.

Sanjay Dutt, a lazy young man, is put in jail for pick pocketing based on circumstantial evidence. When he calls his friend, Navin, to identify him, the story becomes light and humorous. With Navin's help Sanjay escapes from the police station, and after a series of adventures in which the two friends outsmart the police, Sanjay's innocence is proven. The story is trite and predictable, but one can laugh at human absurdities and police incompetence.

332. Bhatt, Margaret R. *The Mystery of the Zamorin's Treasure*. Illustrated by Ram Waeerkar. Bombay: India Book House, 1982. 135 p. Grades 5-7. Khairon and Selim invite their friend, Malti, to the remote and uninhabited Rukh Island where their parents, both naturalists, are studying the endangered sea turtles and terns. What was intended to be a peaceful vacation turns out to be a search for buried treasure and two gangsters. A *National Geographic* article stating that two shiploads of priceless cargo belonging to a fifteenth century Zamorin of Calicut were buried on the island attracts two treasure hunters who also turn out to be drug dealers. In a series of interesting episodes, the children track and apprehend the crooks and find the treasure. Apart from writing an exciting mystery, Bhatt enriches the plot by providing valuable background information on the wildlife of the Laccadive Islands, the history of the Portuguese explorers, and the early European trade with India.

333. _____. "The Red and Gold Shoe." Illustrated by Yusifli. In *Stones from Asia Today: A Collection for Young Readers*, Book Two, 45-60. Asian Copublication Programme Series. New York and Tokyo: Weatherhill/Heibonsha, 1980. Grades 3-5.

The story sensitively describes the lonely feelings of two poor children who are ostracized by other children. One day, while playing near the railway tracks, Latta and

Joseph find a red shoe with gold embroidery, and their lives change forever. The red and gold shoe is the catalyst that gains them social acceptance. The other children admire the shoe and want to wear it. In exchange, Latta and Joseph are given candy and money and are invited to participate in their games. Bhatti focuses on the joy that Latta and Joseph experience, instead of the irony that a small material object can transform other peoples' impressions of the children.

334. _____. *Travelling Companions*. Illustrated by Suddhasattwa Basu. New Delhi: Thomson, 1982. 124 p. Grades 4-6.

When the circus comes to town, ten-year-old Raju is so fascinated by the excitement it offers as compared to his dreary life as a servant in a tea shop that he decides to apply for a job. Although the circus is destroyed by fire before its first performance, Raju joins Kho-Kho, the clown and his ward, the tightrope artist. Together they give small performances and travel to Bombay where Kho-Kho is accused of kidnapping and Raju is placed in a home for juvenile delinquents. After a series of events that portray the sad plight of children in such institutions, Raju is reunited with Kho-Kho. Raju finally joins a big circus and wins fame.

The plot is full of coincidences and clichés. While the author hints at something profound when she mentions Raju's ability to communicate with animals and the true meaning of belonging to a family, these themes are not explored in a meaningful way.

335. Bond, Ruskin. *The Adventures of Rusty*. Illustrated by Imtiaz Dharker. New Delhi: Thomson, 1981. 94 p. Grades 5-8.

Fact and fiction blend as Bond writes of his childhood in the Himalayas through the experiences of the protagonist, Rusty. Set a few years before the independence of India, Part 1 centers around Rusty's grandmother's home in Dehra Dun. Their lifestyle is a blend of British and Indian culture, and Granny feels she has taken root in Indian soil. Most of the individual episodes in this section are about Uncle Ken, a nephew of Granny, and his futile efforts to find gainful employment. In everything he does, whether it is tutoring the Maharajah's children, acting as tourist guide, driving a car, or playing cricket, Uncle Ken is eccentric, slothful, and ungrateful. Bond handles him with a gentle irony that never turns bitter because, at the heart of it all, he feels sorry for a man who at the age of forty has not achieved anything.

In the second part ~ "Running Away" — Rusty plans to escape from boarding school with his friend Daljit. They travel 800 miles to Jamnagar where Uncle Jim's ship is to dock on its way to exciting, far-off places. They encounter several thrilling adventures on their way to Jamnagar: they come face-to-face with a liger, dodge the math teacher who is waiting for them at the railway station in Delhi, escape from 11 dacoit's den in Jaipur, and ride a freight train to the Gulf of Kutch. Unfortunately, they arrive five minutes after the ship has sailed out. Bond ends on a philosophic note when he states that just dreaming of escape is an essential way of coping with life. Bond romanticizes the escapade, instead of focusing on the loneliness and pain of the inner child as he does in *The Room on the Roof*.

336. _____. *Angry River*. Illustrated by Trevor Stubley. London: Hamish Hamilton, 1972. 88 p. Grades 3-5.

With the coming of the monsoon rains, Sita, who lives on a small island with her aged grandparents, experiences the destructive power of the river. Confident of Sita's ability to survive, her grandfather leaves her alone on the island to get medical treatment for his sickly wife. As the angry river rises, it washes away huts, household goods, crops, and cattle. Sita climbs the ancient pipal tree for protection, but even it is uprooted and Sita floats down the river hanging on a branch. The story assumes mythical proportions when Sita is rescued by a dark young boy with a flute who is reminiscent of Lord Krishna, an incarnation of God as the preserver. After the flood subsides, Sita is reunited with her grandfather; although her grandmother is dead, together they rebuild their lives.

Despite the destruction, *Angry River* does not present a pessimistic view of life; rather, it illustrates the Hindu concept of the duality of nature. If the river destroys, it sustains life as well. The river also symbolizes the transcendental nature of the Supreme Being, and all creation is considered a part of it. Although the motif of the Great Flood comes to mind there is no retribution involved. Sita and the millions of people who live on the banks of [lie river are not being punished for their sins; it is simply a part of life.

337. _____. *The Cherry Tree*. Illustrated by Valeric Littlewood. London: Hamish Hamilton, 1980. 48 p. Grades 2-4.

The touching relationship between six-year-old Rakesh, who lives with his grandfather in Mussorie, and a cherry tree he has planted is the main theme of this story. Rakesh cares for the tender sapling through its difficult first year when a goat eats it and a grasscutter chops it in two. Yet, the sturdy tree grows to full maturity over the years and bears fruit. Birds, cicadas, and bees visit the cherry tree just as often as grandfather and Rakesh enjoy resting in its shade. While Rakesh is proud and amazed at his special tree, readers become aware of the love with which grandfather is bringing up Rakesh. Grandfather arranges birthday parties, makes blackberry jam, and tells interesting stories of people who turned into animals and ghosts. Like the tree, Rakesh has grown taller and stronger and can help his father in the fields; yet, a loving, nurturing relationship binds him to grandfather.

338. _____. *Earthquake*. Illustrated by Valeric Littlewood. London: Julia MacRae, 1984. 64 p. Grades 2-4.

As in *Angry River*, Bond focuses on a natural disaster in this novel. Unlike the former work, however, *Earthquake* does not narrate the experiences of any one character, but gives the simultaneous experiences of (lie various members of the Burman household during an earthquake in Shillong. The earthquake seems to mete out social justice as every brick and masonry building in town crumbles, whereas the wooden structures of the poor survive by swaying with the tremors of the earth. All social distinctions are wiped away when the large Burman house collapses and the family takes refuge in the cook's flimsy hut. Although material possessions are lost, family unity and love for fellow human beings remain. Grandfather Burman, with his bathing ritual through good and bad times, is the only character endowed with a vision that goes beyond mundane

concerns. Also, the family's decision not to flee Shillong, because no place is free of natural disasters, symbolizes the characters' acceptance of the duality of nature.

339. _____. *Flames in the Forest*. Illustrated by Valerie Littlewood. London: Julia MacRae, 1981. 44 p. Grades 2-4.

Eleven-year-old Romi rushes home after school on his new bicycle even though the forest he has to cross to reach his village is burning. The tension and excitement of Romi's determination to deliver medicine to his father and the fast-approaching flames are well-handled. Romi's calm optimism that he will reach the river in time despite the enveloping flames is contrasted with the panic of young Teju, whom Romi saves, and the tenor of the animals fleeing across his path. Like Dhan Gopal Mukerji, Bond shows the essential unity of all creatures, including man, against their common enemy - fire — as they take refuge in the life-giving river.

Romi's reaction at the end is disappointing because after he and Teju reach safety, the only thing Romi can rejoice in is that he will miss school because the bridge has burned. There is not enough preparation, apart from a brief mention of his dislike for school, to make this irresponsible side of Romi believable. Bond does not develop the many levels and possibilities of the protagonist's attitude: What prompted Romi to ride through the burning forest? Was it courage or stupidity? After all, the medicine was for his father's backache, and not for a life-or-death situation. In the end, Romi does not even seem concerned that the pills have become soggy while crossing the river. Did Romi risk his life out of gratitude to his father for buying him a new bicycle? or did the new bicycle give him a sense of power over nature?

340. _____. *A Flight of Pigeons*. Illustrated by Imtiaz Dharker. Bombay: India Book House, 1980. 160 p, Grades 8-12.

Bond explores his dual heritage through the experiences of four teen-year-old Ruth Labadoor, a girl of mixed French and Indian heritage, whose diary of the stormy period of the Indian Mutiny was published privately in England as *Mariam* by J.F. Fanlhome. Mr. Labadoor, who is French, and his wife, Mariam, who is of mixed French and Muslim blood, are accepted as equals by the ruling English society of Shahjahanpur, a small district two-hundred-and-fifty miles from Delhi. When the revolt breaks out in 1857, the European community is threatened by the freedom fighters. With his typically ironic vision, Bond reveals that the mixed racial heritage of the Labadoors first makes them victims of the holocaust, and then enables them to survive. Mr. Labadoor is killed, but Ruth and Mariam escape and are protected first by Hindu friends and then by Jhaved Khan, a romantic Muslim of some wealth and importance, who is infatuated by the beauty of Ruth and wants to marry her. Though Jhaved Khan threatens to hurt them if they do not comply, his sense of honor prevents him from forcing the issue. In hiding, it is the Indian background of Ruth and Mariam and their ability to speak fluent Urdu that enables them to communicate with and win the confidence of their protectors. Once the British forces quench the rebellion and capture Delhi, it is the Muslims and Hindus of Shahjahanpur who are in flight.

As the events move through the three worlds of the Europeans, Hindus, and Muslims, the characters are able to overcome racial, cultural, and political differences to form a common human bond. Although Ruth and Mariam cast off their Indian identities and rejoice at the restoration of British authority, they come to understand the Indians' resentment against a foreign power.

341. _____. *Grandfather's Private Zoo*. Illustrated by Mario. Bombay: India Book House, 1967. 90 p. Grades 3-6.

The ten delightful stories in this collection are based on the happy years Bond spent with his grandparents in Dehra Dun, in the foothills of the Himalayas. Bond's lively prose and Mario's black-and-white sketches describe the bizarre adventures the protagonist has with Grandfather's menagerie of unusual house pets; Toto, the monkey, who tears everything to shreds; the narcissistic python who stares at himself in the mirror; Tinkerbelle, the goat, who butts people; and Harold, the hornbill, who is an expert at catching rice balls. Grandfather brings the animal's home in an attempt to save them from being killed, or from dying of starvation or a wound. Although Grandmother appears to be an adversary in his schemes to sneak more animals into the house, the narrator acknowledges that she tolerates them and nurses them back to health,

This companionship with nature extends outside the house to include the branches of the old banyan tree and the muddy buffalo pond behind the house. It is at the pond, which is the microcosm of the world, that the young protagonist meets his only friend, Ramu, who introduces him to the animal lore of Hindu mythology. Although Grandfather and Ramu belong to different religions and cultures, both believe that one should be gentle to animals and respect their rights on earth. Bond pokes fun at the futile efforts of Uncle Henry and his friends, who indulge in the "manly" sport of Shikar (hunt), to spot a tiger or shoot a deer. The four men shoot nothing beyond a partridge or two, while the twelve-year-old protagonist sees a full-grown panther cross the compound of the hunting lodge while he was reading on the verandah.

342. _____. *The Hidden Pool*. Illustrated by Arup Das. New Delhi: Children's Book Trust, 1966. 63 p. Grades 4-6.

True friendship crosses cultural and economic barriers when fifteen-year-old Laurie, son of a British engineer in India, is initiated into the world of Indian festivals, spicy *chat* in the bazar, beetle races, and ghost stories by Anil and Kamal. Laurie's discovery of a hidden pool in the hills gives the three friends a secret place where they can swim, wrestle, and make plans. The highlight of Laurie's stay in India is a two-week expedition to the Pindari Glacier, 12,000 feet above sea level, which is the source of the Sarayu river. The adventure seals their friendship forever and strengthens their self-confidence as they brave the slippery glacier and fear of the Yeti. On their return home, Laurie learns that his family will be leaving for England shortly. The parting is a touching one as Laurie promises to return someday to the serenity of the pool and the lure of the Himalayas.

343. _____. *Panther's Moon*. Illustrated by Tom Feelings. New York; Random House, 1969. 68 p. Grades 4-6.

The presence of a man-eating panther in the Himalayan village of Manjari becomes a battle for survival for twelve-year-old Bisnu who has to walk five miles to school through the mountain forest. Bond insists that this is an aberration of nature's law and that man's harmony with his environment includes animals like the panther. Similar images of battles between nature's creatures reinforce the main plot. As Bisnu is returning from school, he sees a hawk attack an owl, resulting in the death of both. Bisnu wonders if the hawk was hard pressed by its hunger or the needs of a family at home, just as the panther was desperate because of a wound caused by a careless hunter. The metaphor of disharmony and survival extends to Bisnu as well, who considers the panther his personal adversary because he is unable to attend school and is faced with the possibility of failing his final exams. As head of the family after his father's death, Bisnu is determined to get an education to help support his mother and sister. When the panther tries to break through his house at the time of the new moon, called the Panther's Moon, Bisnu and the villagers together succeed in killing the man-eater. Bond's skillful balancing of gruesome events and Bisnu's courage and determination lend force and depth to the story.

344. _____. *The Road to the Bazar*. Illustrated by Valerie Littlewood. London: Julia MacRae, 1980. 153 p. Grades 4-6.

The enchanting atmosphere of the isolated Himalayan resort, where Bond studied as a child and now lives as an adult, is the background of eleven stories about a group of privileged boys. The sense of freedom and joyous abandonment is essential to an understanding of Bond's vision of childhood as an innocent age of mischief and fun. The children walk and play freely in town, climb mango and lichi trees, and take afternoon naps under trees without any fear of crime and violence. The bazar at the center of town is the meeting place where the boys escape to eat spicy Indian snacks. It is the heartbeat of the town, a place of temptation and magic where humans and animals, beauty and squalor exist side by side. Childhood worries are limited to exclusive rights to swimming in a forest pool, a failing report card, staying on the school cricket team, and winning the early morning beetle races.

Yet, beneath this sheltered world of indulged childhood, there is a hint of something that extends beyond simple pleasures, and of which the protagonists are simply unaware. For instance, the poor vendor of knick-knacks in "The Visitor" knows that if he wants to escape the harsh realities of life, he must pass high school; yet, he constantly fails his exams. Likewise, Nathu, the sweeper boy, unwittingly perpetuates a financial crisis in town by telling a friend that the local bank does not pay him regularly. Even Sunij, the dreamer, enjoys only the surface beauty of nature, and lacks the vision and depth to appreciate the railway watchman's philosophy of nature.

345. _____. *The Room on the Roof*. New York: Coward-McCann, 1956. 160 p. Grades 9-11.

Written when he was seventeen, this book fictionalizes Bond's personal experiences of living in the hill resort of Simla at the end of the British Raj. Though intended for

adults. *The Room on the Roof* addresses typically adolescent concerns of sexuality, identity, and rebellion against adult authority with feeling and depth. Six teen-year-old Rusty, who is raised as a Britisher by his cruel and insensitive guardian, crosses the forbidden barrier to the Indian world when he is offered a bicycle ride on one of his lonely walks. The easy friendship and disarming warmth of Somi and his friends tempt Rusty to go to the bazar even though Mr. Harrison beats him for disobedience. Rusty is happy for the first time, and he succumbs to the temptation of celebrating Holi, the Hindu spring festival, with his Indian friends. The wild excitement and abandonment of the festival releases his pent-up emotions, and he retaliates violently when his guardian once again beats him and taunts him for being a half-breed. Rusty runs away and takes refuge in the bazar, which symbolizes the womb of life, and he is born anew. With Somi's help he gets a job as an English tutor to Kishen Kapoor in exchange for food and a room on the roof.

Bond handles the issue of teenage sexuality with candor when Rusty falls in love with Mrs. Kapoor whom he considers a kindred soul. She is trapped in a lonely, loveless relationship and is abused psychologically by her drunken husband. When Mrs. Kapoor is killed in a car accident, Rusty's world is once again shattered, and he wants to leave India. However, Rusty realizes that in spite of his white skin he belongs to India, and he is amazed at the acceptance and hospitality he has received. This is a story of cross-cultural friendship and of the conflict experienced by Anglo-Indians after India's Independence. Through Rusty, Bond writes of his own integration with Indian society and his love for the Himalayas. This novel won the John Llewellyn Rhys Prize, an annual book award given to a British Commonwealth writer under thirty.

346. _____. *Tigers Forever*. Illustrated by Valerie Littlewood. London: Julia MacRae, 1983. 42 p. Grades 3-5.

The plight of tigers in modern India is described in this touching story of a majestic older tiger and a village in the foothills of the Himalayas. The tiger and villagers had lived harmoniously for years, each respecting the other's territory, till the greed and carelessness of city dwellers upset the balance. A forest fire destroys the tiger's habitat, and he is forced to attack the villagers' cattle in order to survive. The villagers, in their turn, organize a hunt and shoot the tiger as he attempts to cross the river. Only slightly wounded, (he tiger is washed ashore to a more favorable habitat where he finds a mate. With the departure of the tiger, the villagers feel that something vital has gone from their lives. The tiger had signified nature and peace and protection from the encroachment of the city. Bond's plea for the preservation of wildlife is free from didacticism; instead, he shows the distant love and friendship between the old tiger and Chotu, a village boy, and ends on the hopeful note that the Indian tiger will survive and multiply.

347. Bonjour, Jean. *Raju and Akbar*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1974. N.p. Grades K-3.

Young children will relate to this tender story of friendship between a baby elephant, whose mother has been captured, and a young boy, Raju. Raju trains Akbar in the twenty-seven commands of working elephants and even accompanies him to the zoo as his

mahout. Life is full of joy and mischievous pranks till Raju has to unexpectedly return to the village. Confused and upset, Akbar throws temper tantrums. No one but the zoo director understands the problem, and he sends for Raju instead of shooting Akbar, as others expect. The soft colors of the illustrations portray the touching reunion and the baby elephant's dependence on Raju.

348. Bonnici, Peter. *The Festival*. Illustrated by Lisa Kopper. Minneapolis, MN: Carolrhoda, 1984. N.p. Grades K-3.

This picture book captures the joys and sorrows of childhood and the excitement of a festival. When Arjuna visits his grandmother in the village, he is allowed to sit with the men during the festival of Ganesha. To his embarrassment, his lungi (a lower garment), which he wears for the first time, slips off in the midst of the celebrations, but the stories of the old men and the tasty snacks soon cheer him up. Kopper's illustrations provide intricate details of clothing, lifestyle, and gaiety of village festivals.

349. _____. *The First Rains*. Illustrated by Lisa Kopper. Minneapolis, MN: Carolrhoda, 1985. First published in 1984 by Bell and Hyman. N.p. Preschool-Grade 2.

The scene shifts to the city as Peter Bonnici relives his Indian childhood through Arjuna. After the stifling heat of the summer — which Bonnici believes preserves the innocence of childhood — Arjuna and the rest of the city anxiously await the first rains of the southwesterly monsoons. Arjuna's optimism is proven right when scraps of paper and dust are whipped around, the clouds let out a deep, dark rumble, and the sky bursts open with its sweet-smelling rain.

350. Basse, Malcolm J. *Ganesh*. New York: Crowell, 1981. 185 p. Grades 9-12.

Ganesh, a fourteen-year-old American boy who is born and raised in India, suffers from an identity crisis when he is orphaned. Since he is regarded as a foreigner without roots or family, he leaves for the United States to be with a widowed aunt. If in India he looked like a foreigner but felt Indian, in the Midwest he looks American but is regarded as Indian. If his politeness, vegetarianism, standing at attention when addressed by a teacher, and Indian accent and idiom are strange to his American classmates, their aggressive behavior, material pleasures, and casual relationships with the opposite sex are equally shocking to him. Yet, he bridges this vast gap between East and West by acknowledging his family roots in the ancestral house built by his great-grandfather, and by adapting Hindu rituals and Yoga to his new environment.

On the political level, he suggests a uniquely Indian solution to his aunt's battle with the county to save their home from being torn down for a new highway. He organizes a Gandhian-style fast-unto-death in which his aunt and a dozen classmates participate. He teaches them that the philosophical and spiritual strength of satyagraha, or nonviolent resistance, rests in the power of truth and the morally inviolate character of the participants. Like Mahatma Gandhi, Ganesh pays attention to symbols by eating meat for the first time at the last meal before the fast. After thirteen days of fasting, the authorities re-route the highway. This victory achieves mutual liberation for both sides because they

know they have acted justly, as well as captures the Hindu concept of detachment and release from mundane concerns.

351. Bothwell, Jean. *Dancing Princess*. New York: Harcourt, Brace and World, 1965. 190 p. Grades 7-9.

Emperor Akbar's patronage of the Arts and enthusiasm for matchmaking form the background of this story. As is typical of Bothwell's historical novels, the political situation in the empire is juxtaposed with the personal story of Princess Alladei, an accomplished dancer. Alladei and her grandmother flee to the safety of Akbar's palace in Agra when fanatical Muslims destroy a rich Hindu temple — where Alladei's dowry was placed in safekeeping — in retaliation against Akbar's liberal policies. On the way to Agra, they are helped by Karim who was on a secret assignment to protect the temple and bring Alladei's dowry safely to Agra. Alladei and Karim fall in love, unaware of the fact that the Emperor and grandmother were arranging their marriage. The character of Alladei is well-delineated. From a submissive girl she develops into an independent woman who stands up against her domineering grandmother and even dares to talk boldly with the Emperor.

352. _____. *The Emerald Clue*. New York: Harcourt, Brace and World, 1961. 191 p. Grades 8-12.

In narrating the story of the royal family of Jaipur, Bothwell describes India's shift from traditions to modernity. On the political level, the young Maharajah of Jaipur symbolizes compromise and a forward-looking vision by joining the Indian Union and converting his famous Amber palace into a modern hotel for tourists. At the personal level, it is the story of a princess' rebellion against strict rules of behavior for highborn girls. Seventeen-year-old Tara openly defies her grandfather, the retired Prime Minister of the State of Rajasthan, when her favorite horse is stolen and a dead man found in their palace grounds. With the same Rajputni spirit of responsibility and courage that she displays in *Search for a Golden Bird*, Tara disguises herself as a stable boy and follows the search party to a Himalayan town.

Once the thieves are caught, however, the adventure story turns into a romance. Tara falls in love with the handsome Captain who helped them, but she is not willing to give up her freedom and the dream of racing at Ascot and Epsom Downs for the restraints of marriage. Riding symbolizes her whole life; it is a series of hurdles leaped over and left behind. In the end, like their Maharajah, Tara is willing to compromise and marry Captain Bedi-Chand.

353. _____. *The Empty Tower*. Illustrated by Margaret Ayer. New York: Morrow, 1948. 160 p. Grades 4-6.

Set in modern India, the episodic plot of this novel centers around the secret plans of the girls at a Christian charity school to buy a bell for the empty school tower. The girls organize a big fair that unites people of all faiths, and the school's message of truth and trust spreads to the rest of the community. Despite this gesture of appreciation by the

students, the do-gooder attitude of the novel is unmistakable in the European principal's comments that the school provides good food, education, and values to students who give nothing in return. Furthermore, Bothwell makes a covert value judgment in her account of religious holidays. While Christmas is portrayed as a time of giving, Diwali, a major Hindu festival, is presented in a distorted context. It is described more for its exotic celebrations and atmosphere of social gaiety than for its religious symbolism. The story of *Ramayana*, which is central to Diwali, is not even mentioned, and Goddess Lakshmi is said to be "a part of God, the one true God of the Christians."

354. *Little Flute Player*. Illustrated by Margaret Ayer. Eau Claire, WI: Hale, 1966. First published in 1949 by Morrow. 159 p. Grades 4-6.

Ten-year-old Teka Ram, who is known throughout the village for his sweet music, shoulders adult responsibilities when his father seeks work in town, leaving Teka Ram in charge. When the family is reduced to starvation, Teka Ram displays mature judgment and adult bargaining skills when he negotiates with the rich zamindar to accept a prized heifer in exchange for food. Through well-delineated characters, Bothwell provides both a compassionate picture of villagers during a prolonged drought, as well as their joyful and harmonious life during good times, especially during harvests and festivals. Bothwell also mentions the efforts of the Indian government to bring relief to famine-stricken areas, instead of depicting that help can only come in the form of foreign aid or the Christian church.

355. _____. *Omen for a Princess*. London: Abelard-Schuman, 1963. 192 p. Grades 6-8.

Thoroughly grounded in research, this historical novel narrates the stormy events leading to Shah Jahan's succession to the Mughal throne in Agra. Bothwell makes the historic monuments at Agra come alive by describing palace life, wealth of the Mughals, and court proceedings and intrigues. Against this seventeenth century background, the story focuses on the private sorrow and disappointment of Jahanara, daughter of Shah Julian. Due to a royal decree by her grandfather, Emperor Akbar, Mughal princesses could not marry and lead fulfilled adult lives because it further complicated the succession to the throne. It is ironic that while Shah Jahan celebrates his daughter's coming of age, he is not willing to reverse the decree should he become Emperor. In fact, when Jahanara falls in love with Alam, a nobleman, Shah Jahan thwarts the affair. Her energies, on the other hand, are directed towards keeping the family accounts, managing younger siblings, writing poetry, and researching her family history. After her father becomes Emperor, she finds out that Alam is the late Emperor's illegitimate son, hence her half-uncle. Jahanara accepts her fate and serves as the Emperor's trusted ally for the rest of his life.

356. _____. *The Promise of a Rose*. New York: Harcourt, Brace and World, 1958. 187 p. Grades 7-10.

Bothwell makes the Mughal buildings at Agra and Fatehpur Sikri come alive with activity, romance, and glamour in this story of intrigue in Emperor Akbar's court and in

the personal life of Aruna, ward of the Emperor. Akbar trusts his Secret Service Officer, Qasim, to protect his ward and the interests of the State. Qasim and Aruna fall in love, as the Emperor had intended, but they both think it is hopeless till the Emperor's elaborate schemes become clear to them. Their story gives a glimpse of the romantic side of Emperor Akbar, as well as the life of the talented and educated wards of the Emperor in the women's section of the palace.

357. _____. *The Red Scarf*. New York: Harcourt, Brace and World, 1962. 189 p. Grades 9-12.

A newspaper account of a gun battle between the Rajasthan police and a bandit gang led by a young woman is the inspiration for this novel of mystery and romance. Jassa Ram, the newly-appointed Superintendent of Police, is determined to apprehend the dacoits who, led by Queen Lila, are ravaging the towns and villages in his jurisdiction. In his private life Jassa Ram is a widower with a young son who needs the love and attention of a mother. Jassa Ram finds the perfect woman when he meets Samudra, daughter of a prominent landowner, after she rescues his son. Jassa Ram's professional and domestic problems are resolved in the climactic scene when he corners the dacoits and discovers that Samudra, alias Queen Lila, is the leader of the gang. In disclosing Samudra's sad story of exploitation by the gang because of her father's debts, Bothwell strips the glamour and heroism surrounding the dacoit queens of India. The story ends happily when Jassa Ram marries Samudra and settles down as a landowner in his ancestral village. Through the independent personalities and nontraditional attitudes of Jassa Ram and Samudra, Bothwell portrays the willingness of the younger generation to break down traditions of caste, accepted behavior, and status of women.

358. _____. *Ride, Zarina, Ride*. New York: Harcourt, Brace and World, 1966. 160 p. Grades 6-10.

The story of Princess Zarina, although it narrates a fictitious episode, is based on accounts of the reign of Akbar and the diary of his aunt, Begum Gul Badan. Zarina, a highly-independent heroine, gets involved in the theft of a shipment of gold coins being transported to the royal mint in Delhi when the head groom of her father's stables is implicated. In trying to investigate the matter, Zarina discovers that her former maid's husband is the thief. She rides at night to warn the guards of the next robbery. Zarina meets Adil, the young assistant to Qasim, the Governor of Agra (see *Promise of a Rose*), at her maid's house and they fall in love. When Zarina is invited to court she learns that the Emperor had taken time from his busy schedule to arrange her marriage to Adil.

359. _____. *Romany Girl*. New York: Harcourt, Brace and World, 1964. 192 p. Grades 7-10.

When Giff Hays goes to India to claim the inheritance left by his uncle, he learns that he has Romany, or gypsy, blood. His experiences in India capture the romance and mystery associated with gypsies when he falls in love with Roz, a half Romany, and solves the mystery surrounding his uncle's estate. Giff discovers that his uncle and father are alive, and that they came to India to fulfill the deep-rooted wish that Romanys all

over the world have of returning to their ancestral land. Bothwell stereotypes the Romanys and the Indian gypsies as occasionally wild, but always independent, spirited, and poetic. In addition, the novel portrays the lifestyle of the retired British army officers — the gentlemen fanners — who settled in the beautiful Himalayan town of Dehra Dun.

360. _____. *Search for a Golden Bird*. Illustrated by Reisie Lonette. Eau Claire, WI: Hale, 1961. First published in 1956 by Harcourt, Brace. 172 p. Grades 5-7.

This novel continues the adventures of Jivan (see *Thirteenth Stone*) who is restored to his rightful place in the Jaipur Hall of the Peacocks. From his grandfather, the Prime Minister, he learns that a Rajput prince must be faithful in thought, wise in words, and courageous in deeds in both his public and personal roles. Jivan wonders in which direction his duty lies when his cousin, Tara, binds him with the traditional sister's promise. To satisfy Tara, he searches for her kidnapped brother, Dhuleep, and fulfills his responsibilities to the State, to his grandfather, and to himself. The kidnapper turns out to be Bijey Singh, a member of the Jaipur royal family who is trying to frustrate the Maharajah's efforts to join the Indian Union. Despite the fast-paced action, Bothwell sensitively discloses the innermost thoughts of a prince who only four months before was a common laborer. Jivan remains a considerate, good-hearted, and generous human being.

361. _____. *Sword of a Warrior*, Illustrated by Margaret Ayer. New York: Harcourt, Brace, 1951. 228 p. Grades 6-8.

Several stories and themes are intricately woven in this meticulously-crafted novel of change and progress in independent India. Young Jai, an orphan, moves to Lucknow as an apprentice to a famous jeweler, Chandi Lal. He also foils the attempts of the village headman, who follows him to the city, to kill him and seize his ancestral land. *Sword of a Warrior* is also the story of changes in Chandi Lal's extended family. Contrary to tradition, the youngest son marries for love, sets up a separate household, and joins medical college instead of the family business. On the national level, it is the story of India trying to modernize and bring about reforms in villages and cities. While youth are encouraged to progress through learning, traditions, truth, and courage are valued. Jai is proud of his Rajput warrior blood, Chandi Lal of his superior craftsmanship, and India of her ancient heritage.

362. _____. *The Thirteenth Stone: A Story of Rajputana*. Illustrated by Margaret Ayer. Eau Claire, WI: Hale, 1963. First published in 1946 by Harcourt, Brace. 225p Grades 4-6.

Jivan's thirteenth year is significant because he is old enough to attend the Pushkar Fair alone to earn money. Unaware of the mystery surrounding his birth, Jivan is surprised at the attempt made on his life and the timely help offered by a saffron-clad sadhu. When Jivan returns to the mud hut of his protector, Babban, he learns of his royal parentage and the attempted kidnapping by his enemies when he was a baby. With a new ruler in Jaipur State, Jivan is ready to earn his rightful place as a Rajput prince. With a bag containing thirteen precious gems from the Treasury Chamber to prove his royal birth, Jivan goes on another dangerous adventure to be reunited with his grandfather, the

Prime Minister of the State. Jivan's heroic adventures test his intelligence, courage, and sensitivity. Through Jivan's character and experiences Bothwell illustrates that nobility is not dependent so much on a title as on one's sentiments, pride, honorable behavior, and sense of duty.

363. _____. *White Fawn of Phalera*. New York: Harcourt, Brace and World, 1963. 186 p. Grades 9-12.

Young Carey Douglas' work as a nurse in the mission hospital in Phalera, Rajasthan, and her love affair with Steven Marsh are deftly integrated in the plot. If working in an understaffed hospital in a desert region is a challenge, Carey finds that being sensitive to age-old customs and superstitions that interfere with medical practice is even more difficult. Since Rajasthan is the region where folklore is kept alive through puppetry; it draws Steven, an American theatre producer, to attend the yearly Shiv-Ratri festival. The situation becomes tense, and potentially dangerous, when the American doctor's son and his Indian friend rescue a white fawn. The analogy of the white fawn is used ironically; while Carey in her white uniform brings comfort, the albino deer represents bad luck to the superstitious villagers, and they stay away from the hospital. The Americans are incensed at the villagers' ingratitude, and Steven shames them by narrating the story of Vayu, the Wind God, who took the form of a deer and manifested himself to children. Unlike Bothwell's historical novels, *White Fawn of Phalera*, set in modern India, is a do-gooder novel which projects an ethnocentric attitude and lack of respect for the beliefs of others.

364. Bryant, Chester. *The Lost Kingdom*. Illustrated by Margaret Ayer. New York: Messner, 1951. 184 p. Grades 6-8.

Thirteen-year-old Rodmika tries to unravel the secret of the seven-headed cobra tattooed on his chest as well as searches for a road through the jungle so that he can attend school. Both quests are successful when he finds a jungle path leading to the ruins of an ancient palace. In an underground chamber he finds a treasure chest that reveals his royal ancestry. Rodmika gains dignity and stature when he discovers his past. The future, too, seems more promising when the government agrees to build a road through the jungle so that archaeologists can study the national treasure.

Rodmika's story can also be read as a metaphor for newly-independent India which is young, eager, and energetic. Like Rodmika, India needs to promote education and modern technology and, at the same time, remain proud of her glorious past.

365. Buck, Pearl S. *The Big Fight*. Illustrated by Mamoru R. Furmi. New York: Day, 1964. 47 p. Grades 3-5.

Based on an incident Pearl Buck witnessed while making a film for R.K. Narayan's *The Guide*, this story portrays the love between young Ranjit and a circus tiger, Raj. Ranjit's father, who owns a small circus, is afraid that his son's affection will make the tiger useless as a performer. His fears are not unfounded because Raj is really a big house cat who even tries to smile like a human being. When an American film crew offers to

rent Raj and his circus-mate, the old and tired spotted leopard, Meera, Ranjit's father cannot ignore the opportunity to make some big money. Staging a mock fight between the two tame animals lends both humor and tension to the story. Their plan to first starve Raj and Meera and then make them fight over a pet deer fails because both animals have been in captivity for so long that they do not recognize live bait as meat. Eventually, it is the smell of some rotting meat in Ranjit's clothing, meant as a reward for Raj after the filming, that prompts 'he indolent beasts to leap into the air and crash into each other. Ironically, it is the deer who .shows courage and fury by butting the leopard, who rushes to the safety of her cage in terror. The story makes a strong statement against man's exploitation of wildlife: the animals have so forgotten their original natures that neither species knows who is supposed to be the predator and who the victim.

366. Bulsara, Cavas Nowshirwan. *Robin and the Hawk*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1982. 64 p. Grades 3-5.

Robin's journey of discovery takes him to Happy Valley whose residents - all birds — are far from happy because the evil Hawk claims a victim each week. When Robin tries to cheer them up with his singing, Hawk repeatedly attacks the village in anger. Realizing that he is the cause of the destruction, Robin sacrifices himself for the good of the village. Moved by Robin's sacrifice, the birds in the valley unite for the first time against Hawk, drive him out of the valley, and rescue Robin. Despite Bulsara's wordiness, the story engages the reader in the courageous and selfless exploits of Robin who brings peace and lasting happiness to Happy Valley. This fantasy won the second prize in the 1980 Competition for Writers of Children's Books sponsored by the Children's Book Trust, New Delhi.

367. Cadell, Elizabeth. *Sun in the Morning*. Illustrated, by Mildred Coughlin McNutt. New York: Morrow, 1950. 280 p. Grades 8-12.

This colonial novel traces the friendship of three British girls from childhood to young womanhood. The first part of the book describes the leisurely, fun-filled childhood of the protagonist and her two best friends, Poopy and Marise, in Calcutta before World War I. In the second part, they gladly return from England — where they were sent for the duration of the war — and resume (heir friendship in the fashionable hill resort of Darjeeling. They are young Indies now, and their interests shift to clothes, dating eligible bachelors, and marriage. Their story ends with Poopy and Marise engaged to be married, while the protagonist moans over the loss of childhood and the total attention of her friends.

Like Rumer Godden's novels, *Sun in the Morning* also nostalgically recalls the pleasures of childhood in India. While the characters are generally unaware of politics and socially distant from Indians and their culture, one has to acknowledge that they love India: they were born there, have roots there, and have formed a relationship with the land.

368. Catherall, Arthur. *Freedom for a Cheetah*. Illustrated by Shyam Varma. New York: Lothrop, Lee and Shepard, 1971. 126 p. Grades 5-7.

Owned by a wealthy merchant, and trained for the hunt from the time she was captured at three months, Dum Dum is a privileged cheetah whose only job is to show off her hunting skills before famous guests. Dum Dum's exciting adventure begins when the young assistant frees her in order to take revenge on the head trainer. Ironically, while Dum Dum is considered a good hunter by her human spectators, her captivity and training have made her pitifully unfit for survival in the jungle. Used to being fed regularly, and never once eating her kill, she now makes such elementary blunders that even the jungle fowl and langurs look at her in amazement. Catherall's prose captures the excitement and tension of her fight with the big buck, her drawn out battle with the red dogs as she is stuck in the muddy canal, her escape from the jungle fire, and her encounter with the cobra and the honeybees. In each episode, she is saved by luck, her intelligence, and her recently-acquired experiences. She even finds a mate who tries to save her from the dogs, but in the end Dum Dum dodges her chasing enemies by leaping onto a bullock cart for protection, as all her memories of humans have been pleasant ones. Readers are at once relieved to see her safe, and sad that she is again confined to her stable. The story has a satisfactory surprise ending when Dum Dum refuses to return to her trainer after a hunt, but disappears into the jungle with her waiting mate. Her initiation has made her see the jungle as a place of justice and fairness where each animal hunts and is in turn preyed upon by others.

369. *Jungle Trap*. Illustrated by Paul Hogarth. New York: Roy, 1956. 160 p. Grades 6-8.

Unlike Catherall's other adventure stories, *Jungle Trap* is not a battle between man and wild animals, but between man and man. Young Gupta overcomes his fear of the jungle when he saves the life of his white master, Gordon, who has been attacked by the other servants on a camping trip. The jungle he was so afraid of, because his parents were killed by a man-eater, becomes his ally: the cobra in the ruined palace, the mugger in the pond, the leopard, the honeybees, and the vines all help him in his battle for survival. Gupta also gains self-confidence as he uses his intelligence and searches his memory for information on how to protect Gordon from the murderous gang. Although the novel describes the lifestyle and attitudes of British colonials and the Indian characters are portrayed as inferior even to the Sahib's hunting dogs, the master-servant relationship is not offensive. If Gupta loves and admires Gordon and repeatedly risks his life to save him, Gordon also admires Gupta's courage and loyalty and adopts him as a son.

370. _____. *Man-Eater*. Illustrated by Richard Lewis. New York: Criterion, 1963, 143 p. Grades 6-9.

When Bachi and his family move to a small village in North India, their arrival coincides with the reign of terror by a man-eating leopard and mysterious explosions that kill both men and cattle. Due to a bizarre combination of circumstances, the villagers are convinced that Bachi is the invincible leopard who transforms into a boy by day. In their superstitious madness and fear they plan to burn Bachi and his sister. Thus, stalked by the leopard and the villagers, the family sees no escape till the leopard accidentally solves the mystery by stepping on a landmine. It is the greedy landowner who is (he real man-eater because lie illegally rents out land that was once a military training camp. As in *Duel in*

the Hills (see # 67), Catherall respects the man-eater as a worthy adversary, Both the hungry leopard and his human target are fighting for survival. Both use intelligence and stored knowledge to outwit their opponents; it is only chance that helps humans to win in each renewed confrontation with the man-eater.

371. Cathon, Laura. *Tot Botot and His Little Flute*. Illustrated by Arnold Lobel. London: Macmillan, 1970. N.p. Preschool-K.

Young readers will delight in the heroic adventure of Tot Botot. When his father buys him a new flute, Tot Botot goes deep into the jungle to play it. A variety of animals respond to his call to play, but danger in the form of a creeping tiger frightens his friends. Brave Tot Botot climbs up a tree till the tiger leaves. Back in the safety of his home and loving parents, Tot Botot plays gaily on his flute once more. This simple story also introduces young children to the sounds made by different animals.

372. Chameli, and Ramachandran. *The Eagle King and Other Stories*. New Delhi: Thomson, 1977. 76 p. Grades K-3.

Three fantasies teach young children the importance of leading a disciplined life, patience in growing up, and appreciation for the simple things of life. The creative illustrations lend a whimsical note to this picture book.

373. Chandavarkar, Sumana. *The Littlest Wave*. Illustrated by Subhash Tendle. New Delhi: National Book Trust, 1983. 32 p. Grades K-3.

A family outing to the beach captures young Ahalya's affectionate relationship with her parents. She swims, builds sandcastles, and learns about the effect of the moon on tides. In gentle language Ahalya is warned about the dangers of the ocean; it is the "littlest wave" that becomes her friend and joins in her play by filling the moat with water. The illustrations extend the text by providing background information on the lifestyle and clothing of this westernized Indian family.

374. *Chapni Chapni and Other Stories*. New Delhi and Faridabad: Thomson, 1977. 64 p. Preschool-Grade 3.

The two folktales and three stories in this collection are intended for the modern Indian child. The stories in particular narrate the humorous antics of a steam engine, a tonga horse, and a lion who could not roar. The story of Chuggoo, the steam engine, is reminiscent of "The Little Engine That Could."

375. Chatterjee, Benoy Lal. *The Weaver Bird's Nest*. Illustrated by Subir Roy. New Delhi: Children's Book Trust, 1981. 55 p, Grades 4-6.

The theme of multiculturalism in India is handled in a stereotypical and unimaginative manner. In an effort to present Yu Feng-Chen, who immigrated to India when he was twenty-four, as a "true Indian," Chatterjee employs stereotypes in character and plot and displays covertly racist tendencies in his portrayal of Chinese culture. Throughout the

book, Chatterjee emphasizes the integration and assimilation of the Chinese into Indian society, rather than cultural pluralism and a genuine respect for their differences. Chinese culture is not depicted as being meaningful to the characters except through a smattering of Chinese pleasantries, a brief mention of their New Year when they wear new clothes, and exploitation by the film producer for their “exotica.” Feng-Chen’s story of creation is not identified as being of Chinese origin; in fact, it is stripped of any cultural details. On the contrary, the Chinese characters are commended for being “model minorities.” Feng-Chen sends his son and grandson to Bengali schools; they eat rice and fish curry instead of Chinese food; and they delight in listening to stories from the Indian epics. When Chio-Fo runs away from home, he wins the acceptance and praise of Indian society by risking his life to save a train from derailment.

376. Collins, Ruth Philpott. *The Flying Cow*. Illustrated by Ezra Jack Keats. New York: Walck, 1963. 123 p. Grades 3-5.

Young Rama’s future is at stake because of the villagers’ resistance to change and progress. The evil juggler symbolizes the traditional opposition to the Maharajah’s western notions of breeding cattle, farming and irrigation, and schooling for boys and girls. When the gullible villagers are incited to burn the experimental barn, it is Rama who saves the “foreign” cow that was flown in by airplane. All ends happily when the juggler is imprisoned and Rama goes to school. The stereotypical plot and unconvincing, wooden characters fail to engage the interest of readers. In addition, the usual exotica of pet cheetahs romping through the village, rajahs and princesses riding elephants, and jugglers performing rope tricks make this an uninteresting and biased book.

377. Creekmore, Raymond. *Ali’s Elephant*. Lithographs by author. New York: Macmillan, 1949. N.p. Grades K-3,

The exotic India of tiger hunts and royal elephants parading in religious festivals is portrayed through the story of Ali and Lado, the baby elephant. Creekmore fails to present the friendship between Ali and Lado and their heroic role in helping the maharajah to shoot a marauding tiger in an interesting manner. Likewise, the illustrations lack grace and movement and fail to depict Indian facial features with accuracy.

378. Gulp, Louanna. *Langurni: Little Monkey of India*. Illustrated by Vesna Bocic. San Carlos, CA: Golden Gate 1964. N. p. Grades 2-4.

A curious little black-faced monkey, Langurni, investigates the mysteries of the forest on her first day there. At the end of the day, though she has had many frightening experiences, she gains true understanding of the forest and learns to listen to her mother. She is now wary of the great crocodile, the tiger cubs, and the black bear. But there has been fun and humor in her day as well, especially when she sees Bayvakoof, the Jackal, outwitted while trying to eat the baby rabbits. Langurni also enjoys the beauty of the forest in the rainy season: peacocks dance, the air is swirl with the fragrance of flowers, and there is plenty to eat. The warm relationship between Langurni and her mother, and the gentle manner in which the mother teaches forest lore to her young one will appeal to

young readers. The forest is represented as a peaceful place where, in order to be happy, one has to obey the rules, be careful, and let others live.

379. Daniel, P. R. *Doctor's Tales*. Illustrated by Bansilal Verma. New Delhi: Children's Book Trust, 1972. 78 p. Grades 4-6.

All the stories in this collection focus on educating youth on the importance of preventive medicine. Hence, each story has a definite agenda, and the plot, characters, and setting are manipulated to illustrate it. The themes range from informing readers that diseases are caused by germs and unclean surroundings and not by evil spirits to the importance of seeking professional medical care instead of going to the village quack.

380. Das, Manoj. *Stones of Light and Delight*. Illustrated by Mario. New Delhi: National Book Trust, 1970. 64 p. Grades 3-5.

Nine stories based on folklore teach moral lessons, illustrate; that intelligence pays, and provide excitement and adventure. Mario's illustrations lend a lighthearted and humorous dimension to the stories.

381. Desai, Anita. *The Village by the Sea*. Harmondsworth, Middlesex: Penguin, 1985. First published in 1982 by Heinemann. 157 p. Grades 8-12.

Winner of several prestigious international awards for her adult fiction, prominent Indian author Anita Desai writes for children as well. Her books are directed mainly at a western audience and the educated English-speaking elite in India. In this novel, Desai reflects the post-Independence attitude of progress through modernity and technology. The metaphor of change is handled at several levels. The natural harmony and traditional life of Thul, a fishing village, are shattered when industry threatens to invade from nearby Bombay. While the older generation is reluctant to change, the village youth look forward to steady jobs. The protagonist, Hari, feels inadequate because in Thul he cannot enter the adult world in a meaningful way. He goes to Bombay, the city of opportunities, to work long hours in a filthy restaurant and to learn to repair watches. He yearns for the beauty of village life when he witnesses the degradation of the poor in an industrialized city. He returns to Thul infused with the dream of starting a poultry farm for his sisters and a watch repair business for himself. His stay in Bombay has taught him that "One did not remain where one was stuck always but could move out and away and on."

In this changing environment, adolescent girls also change and grow. When Hari abandons his family and goes to Bombay, his older sister, Lila, is burdened not only with the care of their sick mother, drunken father, and younger siblings, but also with assuming complete financial responsibility for the family. Through alternating sections on Hari and Lila we learn that Lila, too, has become self-supporting and independent; she works for the de Silvas, gets medical help for her mother, and thatches the hut for the monsoon season. Together, Hari and Lila symbolize the hope that the youth will not abandon Indian villages where over sixty percent of the population lives.

Desai's subject matter may be stereotypical, but her treatment and sensitive prose give depth to the story. Every minute detail and image — girls praying to the three rocks in the sea, Hari leaving by ferry and returning by bus, the near-extinct baya birds in Thul and city-wise pigeons of Bombay — assumes meaning and fits into the intricate, multi-layered pattern of the novel surrounding the sale of the horns, serves as a strong plea for the conservation of wildlife.

382. Dewrance, Margaret. *Muthu*. Illustrated by David Grice. New York: Roy, 1967. 160 p. Grades 5-7.

Muthu is a missionary novel because the protagonist's problems are solved only when he and his family convert to Christianity. Muthu's peaceful life in South India is shattered when his father falls from a palm tree and is taken to a mission hospital in the city. While returning to his village, Muthu accidentally strays into a village of dacoits - all Hindus. He is forced to assist in their exploits, and it is only when he attempts to rob a Christian doctor that he is saved. The doctor becomes Muthu's benefactor and enrolls him in a charitable Christian school where Muthu is taught to be loving, forgiving, helpful, and honest. Muthu's ultimate test comes when he risks his life to save a fellow student from the dacoits' village. The plot is structured to represent a battle between good and evil, with the Christian characters poised against the Hindus. The Christian god is more powerful and benevolent than the Hindu gods and goddesses who wield power over (their devotees for their own amusement. Similarly, the charms of the *void*, or village doctor, are poised against western medicine which is available only through Christian missionaries. When stripped of its missionary and Eurocentric content, the novel is a thrilling mystery story of how a young boy thwarts a band of dacoits and brings them to justice.

383. Dhondy, Farrukh. *Poona Company*. London: Gollancz, 1980. 149 p. Grades 9-12.

Through nine episodes, each developed in a separate chapter, the author relives his childhood and early college years in Poona. While all the episodes are united by the central figure of Farrukh Dhondy, not much is revealed of his personal life except in passing. It is Sarbatwalla Chowk, the microcosm of the middle and lower class Parsee community, that becomes a point of entry for the author's commentary on social injustices. The book very realistically portrays the harsh life of youth and their early exposure to gambling, stocks, and human insensitivity. Hypocrisy, intolerance among communities, gangsterism and violence, official corruption, and subjugation of women are some of the themes Dhondy introduces through his experiences.

384. DuBois, Theodora. *Tiger Burning Bright*. New York: Farrar, Straus, 1964. 252 p. Grades 7-12.

The Sepoy Mutiny of 1857 is presented from the perspective of an American teenager who is governess to a British child. As Annr Burncy and her young charge escape from the revolutionaries with the help of a fellow American and a Muslim loyal to the Raj, their party increases to eleven children and five adults. Their journey across the Sind

desert assumes epic proportions as they face starvation, heat, wild animals, and imprisonment in a harem. While the journey leads to personal growth for

Anne, it also reveals conflict between personalities and human weaknesses. In the end, they learn to recognize that friendship, loyalty, and love transcend narrow barriers of race, religion, and class.

DuBois' attitude towards India, however, is ambiguous and contradictory. On the one hand, she objectively outlines the circumstances of the Mutiny from the perspectives of both Indians and the British and states that both sides were good as well as cruel, inhuman, and biased. But, on the other hand, DuBois' ethnocentricity is revealed through characterization and diction. The British characters are stereotyped as efficient, generous, and compassionate, while Indians lack discipline and honesty. Anne's attitude towards Muslim women is not charitable. They are scornfully dismissed as indolent, complaining, and unproductive as Anne single-handedly sets about reorganizing life in the harem. In describing Hindu temples, the author uses pejorative remarks such as "statues of unknown ugly gods," "heathen idols," and "repellent dancing gods and goddesses."

385. Dutta, Arup Kumar. *The Blind Witness*. Illustrated by Mrinal Mitra. New Delhi: Children's Book Trust, 1983. 111 p. Grades 4-6.

A blind boy, who is the only witness to a murder, provides the police with valuable clues and is used as a bait to trap the leaders of an international ring of smugglers. Ramu and his friend, Sunit, are promised police protection, but the gangsters manage to kidnap the boys. Relying on Ramu's keen senses, the boys manage to escape just when they are going to be killed. While the story is exciting, its main agenda is to illustrate that the handicapped should be treated with respect because they can overcome their shortcomings and far surpass the sighted. *The Blind Witness* won the second prize for fiction in the 1981 Competition for Writers of Children's Books.

386. _____. *The Kaziranga Trail*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1979. 115 p. Grades 4-6.

Winner of the Shankar's Award, this meticulously structured adventure story centers around the illegal poaching of the rhinoceros in the Kaziranga Wild Life Sanctuary in Assam. During their summer vacation, Dhanai, Bubul, and Jonti accidentally find a rhinoceros who has been killed because of his horn, which is prized for its supposed medicinal properties. When they report the incident to Neog, the District Forest Officer, they are invited to snoop around for clues. The boys discover that the head forest ranger is the liaison between a gang of poachers and Bose, a dealer who has placed an order for six rhino horns for a rich buyer in East Asia. After a series of exciting episodes, the boys outsmart the poachers and assist the rescue team to apprehend the criminals. Graphic descriptions of the manner in which the poachers first trap and then hack the rhinoceros for its horn, and the intricate network

387. _____. *The Lure of Zangrila*. Illustrated by Mrinal Mitra. New Delhi: Children's Book Trust, 1986. 88 p. Grades 6-8.

Scaling Zangrila, a virgin peak in the Himalayas, leads to inner growth and maturity for two members of a mountaineering team for young adults. Charanjit, who sees mountaineering as a means of getting the love and recognition he feels he has been denied ever since his parents' death, competes with Yasu, the team leader, at every stage of the expedition. Yasu, though aware of Charanjit's jealousy and bitterness, does not report it to his superiors for fear that Charanjit will be disqualified from the team. The plot is intricately structured to balance the psychological motivation of the characters and the outward progress of their ascent. As the team approaches the Final Camp, the inner tension of Charanjit to excel on his own reaches a climactic point. Disobeying orders, he attempts the final assault without his team. When he is only five feet from the summit, there is an avalanche and Charanjit is hurled down the mountain into an abyss. Though Zangrila remains unconquered, as the Tibetan lama had predicted, the main characters conquer an inner obstacle. As Charanjit's crushed body is pinned under ice and snow, and as Yasu rushes to his rescue, both recognize their responsibility for the disaster.

In addition to providing a vivid account of mountaineering in the Himalayas, *The Lure of Zangrila* makes a philosophic statement: Mountaineering is more than just rigorous training and scientific equipment; each mountaineer must first understand the character and personality of a mountain, and then approach it with a spirit of awe and humility.

388. _____. *Revenge*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1986. 110 p. Grades 4-6.

Elephant trapping in the densely forested terrain of Arunachal Pradesh forms the background of this adventure story. When Chowkongpen, fourteen, and Chowtapan, thirteen, go on a simple trapping operation, the Shikar turns out to be a vendetta against their father, the chief of the Khampti tribe. The boys are kidnapped by Hupek, the leader of a band of outlaws, in order to ambush their father, but with their knowledge of elephants and the jungle, the brothers escape. Hupek is eventually brought to justice during the Kheda-shikar by the chief of the trapped herd, a tusker. Just as Hupek had violated nature, so he is punished by it. Descriptions of the harmonious existence of the Khamptis, the flora and fauna of Arunachal Pradesh, and the discriminate trapping of elephants never interfere with the exciting action, but are intricately related to the events.

389. _____. *Trouble at Kolongijan*. Illustrated by Gita Verma. New Delhi: Children's Book Trust, 1982. 68 p. Grades 3-5.

Young Moina becomes a hero when he assists the police and the village council to apprehend some criminals who are determined to destroy the village by blowing up the river embankment. This adventure story won the second prize in the Competition for Writers of Children's Books held in 1980.

390. Fuller, Lois Hamilton. *Swarup Returns*. Illustrated by Anil Vyas. New Delhi: Children's Book Trust, 1968. N.p. Grades K-3.

Swarup's story illustrates the old saying that honesty will be rewarded. When Swarup, the wife of a poor villager, and her widowed sister go to the city to sell embroidered

linens and garments, they are accidentally given three hundred rupee bills instead of three tens. Swarup insists on returning the money immediately even though it is dark. In appreciation, the rich couple donates the money to Swarup's flooded village and drive the women home in a car loaded with supplies.

The outcome of the story is predictable, and the author is unable to coherently integrate the main episode with the background material on Swarup and the devastation caused by the flood. The author's handling of time is also vague; it is difficult to determine whether the disaster is a specific event or a yearly occurrence.

391. Furchgott, Terry. *Nanda in India*, London: Andre Deutsch, 1983. N.p. Grades K-3.

India is seen from the perspective of Nanda, an only child who lives with his parents in London, when he visits India for the first time. While life is different from the efficiency stores, television programs, electrical appliances, and double-decker buses of London, Nanda is soon enveloped by the warm, caring, and secure atmosphere of his large ancestral home. He has no time to get bored or lonely with grandparents, aunts, uncles, and cousins all living together. He is fascinated by shopping trips to the bazar, visits to schools and temples, and an elephant ride in a religious procession. Through text and illustrations this picture book respectfully portrays the lifestyle of a traditional South Indian family and captures the Hindu philosophy of simultaneity of life through crowded bazar scenes where rich and poor, people and animals, beauty and squalor, bullock carts and buses mingle as equals.

392. Gandhi, Maneka. *Boulababa*. Illustrated by Jagdish Joshi. New Delhi: Frank, 1988. 32 p. Grades 2-5.

Prince Boulababa goes on an epic journey to find a suitable bride, but he is discreetly rejected in each kingdom because of his obesity. In fact, he is so fat that twenty-three men are needed to lift him up. When he arrives at Khushkot, a tiny kingdom in the Far Far East, the lovely Princess Shakira promises to marry him on the condition that he will stay at Khushkot for the next three months. Shakira cleverly makes Boulababa walk, run, and eat small quantities of sensible food. After three months, he not only looks handsome, but starts taking interest in reading and the welfare of the kingdom. This charming fantasy is clearly aimed at the harmful effects of a mother's over-indulgence. Joshi's colorful illustrations reflect both the humor and irony of the story.

393. Gangotra, Neera, et al. *Phut-Phut and Other Stories*. Illustrated by Inder Gajjar, Julia Bagchi, Rathin Roy, Yusuf Lien, and Pinaki Dasgupta. New Delhi: Thomson, 1977. 64 p. Grades K-3.

Of the five stories in this colorfully illustrated picture book, there are four fantasies and one retelling of an Oriya folktale. The fantasies have an unusual, whimsical quality. The title story, "Phut-Phut," recounts the humorous adventures of a scooter-rickshaw in Delhi. On a typical day, he has to contend with a motorcyclist who tries to race him, an overweight lady who takes him through the crowded Darya Gary area, and water entering

his engine as he goes through a puddle. Phut-Phut and his jaunty driver retain their sense of humor through it all. In “Arati’s Adventure,” a little girl dreams that the house jumps everytime she coughs, and she ends up having an adventure with some birds. The fantasy in “Ronababa and Hasnapani” is a little forced as two creatures jump on peoples’ heads to make them either shed tears of joy or tears of laughter. “The Rats Come to Town” seems to lack purpose because of its shifting perspective.

On the whole, these humorous stories are a refreshing change from the serious tone of most books written for children in India. The illustrations are especially attractive. The humor of the text is reflected through lively lines and facial expressions. This is an exceptionally well-produced book with good quality paper and superior printing and binding.

394. Garbutt, Diana M. *Black Warrior*. London: Abelard-Schuman, 1969. 160 p. Grades 5-7.

Gundar runs away from his small village in the Himalayas when his pet buffalo, Khan, is to be used to bait the aging man-eater. Gundar, his cousin, and Khan spend many months in the jungle where they meet an old hunter who makes Gundar feel guilty for not sacrificing the buffalo - who has been wounded by the tiger anyway — since so many human lives have been lost. Too ashamed to return to the village without killing the tiger, the boys track the “kills” of the tiger. In an unexpected, dramatic scene, the tiger attacks the sleeping Gundar, and Khan saves him by goring the tiger with his horns. Khan, thus, sacrifices his life for the village not as passive bait, but as a heroic fighter.

395. Gauba, Gopi. *Smuggling at Juhti*. Illustrated by B.G. Varma. New Delhi: Children’s Book Trust, 1974. 78 p. Grades 3-5.

A simple walk to the beach takes five cousins to the hideout of alcohol smugglers. Using their intelligence and resourcefulness, and the help of their faithful dog, the children manage to get assistance and the crooks are apprehended.

396. Ghate, Rhona. *Mini and Her Kittens*. Illustrated by Jagdish Joshi. New Delhi: Children’s Book Trust, 1974. N.p, Grades K-3.

When Rahul’s Siamese cat surprises him with three kittens, he is delighted to watch them grow into mischievous and curious kittens who hide behind the bookshelf, upset the wastebasket, and climb trees.

397. Ghosh, A.K. *Raman’s Roman Adventure*. Illustrated by B.G. Varma. New Delhi: Children’s Book Trust, 1977, 60 p. Grades 3-5.

The brisk trade and exchange of ideas between ancient India and Rome are the subject of this historical novel. Set in the bustling port of Bhrigukutch in North India, the book provides a detailed account of Indian culture, especially its achievements in science and technology, through the experiences of Raman. Graduate of a famous shipping school, Raman is selected to accompany a fleet of seventy ships carrying Indian goods for

Emperor Nero's new palace. The voyage challenges Raman's courage when the fleet is attacked by pirates, and the visit to Rome teaches him about western civilization. Raman grows on the human level as well when he boldly requests Emperor Nero to release Arif, a young slave with whom he has become friendly, from bondage.

398. Gobhai, Mehli. *Lakshmi: The Water Buffalo Who Wouldn't*. Illustrated by author. New York: Hawthorn, 1969. N.p. Grades 2-4.

This picture book portrays the joyful side of Indian village life through the mischievous pranks of young Gokul and his water buffalo, Lakshmi, who has been affectionately named after the goddess of wealth. Lakshmi is not only a viable economic entity because of her milk and dung, but a member of the family. The minimal plot centers around a humorous predicament: Lakshmi refuses to give milk because Gokul's mother, the one who usually milks her, is sick. Since no amount of cajoling works, Vanraj, Gokul's father, dresses up in his wife's clothes, wears her jingling bracelets, and succeeds in tricking Lakshmi.

The alternate black-and-white and colored illustrations enhance the text by providing the details of human expressions, clothing, and background. Both text and illustrations evoke an overpowering mood of well-being and domestic happiness.

399. _____. *Ramu and the Kite*. Illustrated by author. Englewood Cliffs, N.J.: Prentice-Hall, 1968. N.p. Preschool-Grade 3.

Eight-year-old Ramu's first kite season during Sankranth, the Spring Festival, teaches him the exhilaration of victory when he "kilts" the red kite and the pain of defeat when he momentarily ignores his fighter kite. Dejected over the loss of his kite, Ramu learns of the archetypal kite which invites him to journey to the moon. As Ramu's captive spirit soars above, he learns that success and failure are a part of life. He now sees the kite as a symbol of bravery, high hopes, and freedom from restraint. Gobhai's brilliant illustrations reflect Ramu's changing moods against the glory of spring.

400. Godden, Rumer. *Mooltiki: Stories and Poems from India*. New York: Viking, 1957. 151 p. Grades 9-12.

The life Rumer Godden knew as a child and young woman in India is intimately presented in this collection of stories and poems. Each story eloquently evokes the environment and mood, and intricately weaves her love and knowledge of India into the texture of her experience. "Possession" and "Sister Malone and the Obstinate Man" reflect Godden's compassion for the suffering of the poor and her admiration for their pride and dignity. Stories about the Himalayan nomads, such as "The Little Black Ram," portray the lifestyle of the little-known wandering goatherds. The lead story, "Mooltiki," describes Godden's shikar trips with her sister and brother-in-law in the jungles bordering Bhutan. It focuses on the personality of a small elephant who is constantly grumbling because he has to labor like a slave while the older elephants go on tiger hunts. Godden, who is not a hunter, identifies with the sensitive and temperamental Mooltiki who asserts his independence by refusing training.

401. Goel, Sudha. *The Secret Code*. Illustrated by Jaya Wheaton. New Delhi: Children's Book Trust, 1971. 32 p. Grades 3-4.

Tarun and his sister, Meena, learn to write messages in code when their father, an army officer on leave from the Kashmir front, narrates the exploits of a fellow officer who was taken prisoner by the enemy. The story serves as an inspiration to Tarun when he is kidnapped by some ransom seekers. Like the military hero, Tarun is rescued when he sends a coded message indicating his whereabouts. Although the plot is obvious, the suspense is well-maintained, and Tarun emerges as a courageous character. Discerning readers will also detect the hidden warning that children should not trust strangers.

402. Grant, Eva. *A Cow for Jaya*. Illustrated by Michael Hampshire. New York: Coward, McCann and Geoghegan, 1973. 62 p. Grades K-3.

A village boy, Jaya, dreams of owning a white, healthy cow; instead, the one his father can afford to buy is thin and ugly. Jaya rejects the cow, and his chores of grazing, milking, and feeding Khubi, meaning "the beautiful one," become a burden. One day, Jaya is accused of stealing a flute from the bazar, and since he hides behind Khubi, people are reluctant to grab him for fear of hurting the cow. They eventually feel he must be innocent if a cow is protecting him. The police catch the offender, and the contrite shopkeeper offers Jaya the gift of a flute and a leather collar with bells for Khubi. The grateful Jaya plays the flute and leads his cow home.

The Indian background of the story is superficial and promotes the common clichés of sacred cows, snake charmers, and poverty. Yet, this lack of depth and understanding of India is compensated by Hampshire's superior illustrations of village life. Details of houses with murals, clothing, and facial expressions are both vivid and graceful. The soft colors evoke the peace and calm of village life, while the movement and rhythm of the lines make the characters appear lifelike and realistic.

403. Guillot, Rene. *The Elephants of Sargabal*. Translated from the French by Gwen Marsh. Illustrated by Felix Hoffmann. New York: Criterion, 1957. 170 p. Grades 8-12.

The Jungle, as the maker of kings and laws, singles out Ajmil. Through dreams and a mysterious presence which takes the form of a beggar-holy man, Ajmil is directed to lead the poor of Bengal to revolt against oppression and exploitation. He is also destined to save the lovely Princess Narayana from the unruly mob. Ajmil, with the help of elephants and Itao, leader of a camp for wild, escaped children, wins the city of Rajpur for the princess and installs her on the throne.

Guillot's prose assumes a dreamlike, surrealistic quality which complements the fantasy and the mystical atmosphere of the jungle. In the jungle sequences, Ajmil is in a half-awake state in which he sees wondrous visions and goes on wild adventures; yet, he is always aware of the power, the glory, and the mystery of the Jungle.

404. _____. *Prince of the Jungle*. Translated from the French by Brian Rhys. Illustrated by Brian Wildsmith. New York: Criterion, 1959. First published in 1958 by Oxford University Press. 215 p. Grades 7-12.

There is a mythic quality to this jungle fantasy as the fifteen-year-old hero, Raani, goes through his archetypal journey of maturation. When Raani contends for the position of chief of the Kiangs, he is tested by the Jungle in accordance with tradition. Guillot's philosophy that the Jungle is supreme finds expression in the pact between the first Kiang chief permitted to settle in the area and the tiger-king of the Jungle, Sharka, that each successive chief would be tested for valor, nobility of spirit, ethical conduct, and ability to abide by the laws established by the Jungle. The Jungle scenes have a dreamlike, primeval quality as Raani learns about survival, good and evil, friendship, and generosity. Descriptions of the blood and gore of the hunt are given in graphic detail and integrated with the principle that the harmony of the jungle is based on the interdependence of the various forms of creation. Raani displays all the qualities of a good leader as he faces his rival repeatedly, protects the elephants from being trapped, rescues Sharka from a pit, and defeats the Kalanayas, a tribe representing chaos and disharmony. Sharka appoints Raani the new chief, but when Raani returns to his kingdom, he finds it destroyed by the Kalanayas. Thus, like the first chief, Raani starts afresh with a pact, a handful of white rice, and the fertile soil of the beneficent river, Ganga.

405. _____. *The 397th White Elephant*. Translated from the French by Gwen Marsh. Illustrated by Moyra Leatham. New York: Criterion, 1957. 94 p. Grades 3-5.

A royal white elephant — 397th in succession « is actually a beneficent spirit who looks after the oppressed and needy. The events focus on the health and happiness of a child king whom the elephant helps, even when it is in the form of an ivory carving. The prominent theme of this rather contrived fantasy is the linked destinies of men and the animals of the jungle.

406. Gupta, Rupa. *A Donkey Called Kalu*. Illustrated by E.G. Varma. New Delhi: Children's Book Trust, 1978. N.p. Grades K-3.

When Kalu, the little dwarf donkey, is to be sold to the washer man for thirty rupees to help pay for house repairs, Munna starts giving rides to the village children for a small fee. Now, "useless" Kalu earns a hundred rupees a month and becomes a contributing member of the family. Excellent earth tone illustrations depict the friendship and love between Munna and his pet.

407. Mallard, Peter. *Kalu and the Wild Boar*. Illustrated by Witold T. Mars. New York: Walts, 1973. 120 p. Grades 4-6.

Thirteen-year-old Kalu promises his seriously wounded father that he will kill the wild boar and his sounder for destroying their crops. The villagers, representing public opinion and vested interests, think it is better to sacrifice the ripe fields and hope that the prowling tiger will frighten away the pigs. With no one to help him, except a retired army sergeant, Kalu digs a pit for the boar, but a neighbor's cow falls in accidentally. When

Kalu and the sergeant jump in to save the cow, for it would be a sin to allow it to die, they are stalked for an entire night and day by the hungry tiger. Thus ensues a desperate struggle for survival: Kalu risks his life to save the family's assets; the tiger attacks the village because he has a wounded paw and cannot hunt in the jungle; and the wild boar tries to provide for his family. Each character's courage, intelligence, and luck is tested during the ordeal. Then, in a dramatic scene, the wild boar charges at the tiger when the tiger is about to attack Kalu. It is ironic that the boar who had been such a scourge turns out to be a savior. Out of respect and gratitude, Kalu spares the wounded boar's life, confident that the encounter with the tiger will frighten the pigs away from the village forever.

408. Harper, Irene Mason. *Chand of India*. Illustrated by Jeanyee Wong. New York: Friendship, 1954. 117 p. Grades 6-8.

Set in a North Indian village a few years after Independence, *Chand of India* is a novel of Christian propaganda and U.S. paternalism. All the usual problems of village life — disease, starvation, drought, illiteracy are somehow minimized in Jalalabad because of the community service of the selfless missionaries and the conversion of the people to Christianity.

The novel also displays a paternalistic attitude toward the New India whose ancient traditions are no longer considered valid. Over and over again in the story India is depicted as dependent on the United States for technological assistance and machinery for the building of the massive Bhakra-Nangal Dam. The book, as a result, lacks a vigorous storyline and characters who show growth and complexity.

409. Hemlata. *Mahagiri*. Illustrated by Pulak Biswas. New Delhi: Children's Book Trust, 1969. N.p. Preschool-Grade 3.

Mahagiri, the village elephant, is beaten mercilessly when he refuses to place a flagpole in the hole dug for it. He throws off his cruel mahout and then kneels down to rescue a frightened and helpless cat from the hole. This gentle act changes the attitude of the entire village. The children, no longer afraid of the elephant, make him their pet, and even the merchant who makes money by renting Mahagiri out to work becomes mellow and less materialistic. The illustrations extend the story by giving details of life in a South Indian village. They also reveal the tremendous strength of elephants and their usefulness as labor.

410. Horn, Axel. *Only Us! Only Us?* Illustrated by author. Boston: Little, Brown, 1971. 48 p. Grades K-3.

This trite story of a little boy, Bhikhu, who is a Maharajah's pipe-bearer, tries to evoke the exotic atmosphere of India. Its only claim to recognition is in the colorful motifs of animals, floral designs, and human figures made from teakwood blocks traditionally used to print textiles.

411. Hughes, Jean. *Dina's Tree*. Illustrated by Mary Willett. Baltimore, MD: Penguin, 1952. 105 p. Grades 3-5.

Ditta, a tree spirit, is the guardian deity of an Indian village. Although vain, mischievous, and jealous on occasion, Ditta is a benevolent and just spirit who ensures good harvests, helps villagers with their daily problems, and protects them from the evil witch. Yet, when the villagers cheat or lie, Ditta is quick to punish them. In return, the villagers worship and propitiate the spirit with offerings of food, flowers, and incense. Ditta's mystical power over the villager's ends, however, when the wealthy shopkeeper buys a motor car, and the village is awed by it. This fantasy questions whether belief in nature spirits thrives on superstition, or whether the close relationship with nature is destroyed by the introduction of technology. From the literary perspective, all the characters, with the exception of Ditta, are stereotypical and one-dimensional. Although the Hindu notion of the duality of mystical beings is presented well, details of magic, wood nymphs, and gnomes are taken from western fairy tales.

412. Jacob, Helen Pierce. *A Garland for Gandhi*. Illustrated by Lillian Sader. Berkeley, CA: Parnassus, 1968. N.p. Grades 2-4.

Through the story of Tara, young children will understand the Gandhian concept of Satyagraha and how a simple act like spinning can help win freedom. Tara's remote village prepares to welcome Gandhi who is marching to Dandi Beach to protest the unfair Salt Tax levied by the British government. The ornate garland of flowers and gold and silver thread is accidentally ruined, so the crude yarn spun by Tara is put around the Mahatma's neck instead. This honor makes Tara realize that spinning, like the historic Salt March, is a symbol of self-rule and national unity against British exploitation. Jacob's graceful prose reflects the simple dignity of the villagers and their love and reverence for Mahatma Gandhi.

413. Jafa, Manorama. *Circle*. Illustrated by Mrinal Mitra. New Delhi: Ratna Sagar, 1989. N.p. Preschool-K.

First in a series of new picture books published by Ratna Sagar, *Circle* has raised the quality of book production for young children. Text and illustrations convey the close relationship between a young girl and her grandmother who through play teaches her granddaughter first to draw a circle and then to create numerous objects around that shape.

414. _____. *The Flying Rhino*. Illustrated by E.G. Varma. New Delhi: Children's Book Trust, 1977. N.p. Grades K-2.

A little Rhino, who is envious of birds and butterflies because they can fly, journeys to the wishing goddess to ask for wings. After meditating and praying for twenty days his wish is granted, but when he returns home he is a misfit. He cannot land anywhere without getting hurt or hurting somebody. The Rhino's wish is so absurd, and he looks so awkward flying in the air, that a young reader will have no difficulty understanding that the Rhino should accept his limitations. Sad and frustrated, he flies back to the goddess

and does penance for one year till his wings are removed. The Rhino matures and learns to be satisfied with himself. Jafa's poetic text lends an epic quality to the Rhino's quest.

415. _____. *Hira*. Illustrated by Jagdish Joshi. New Delhi: Ratna Sagar, 1989. N.p. Preschool-K.

When a baby elephant belonging to a circus is left behind in the jungle, he uses his trunk to protect himself from wild animals. Joshi's illustrations capture the plight of the young elephant and portray his heroic behavior.

416. _____. *The Table*. Illustrated by Design Studio. New Delhi: Ratna Sagar, 1989. N.p. Preschool-K.

Through creative play, a young child finds numerous ways of transforming an ordinary table into a fascinating toy.

417. _____. *Tree Growers*. Illustrated by Mrinal Mitra. New Delhi: Ratna Sagar, 1988. N.p. Grades 1-3.

When a group of school children in Leh plant trees in their schoolyard, they not only beautify their surroundings, but also learn the importance of trees in causing rainfall.

418. Jenkins, Alan C. *Kingdom of the Elephants*. Illustrated by Victor G. Ambrus. Chicago: Follett, 1966. First published in 1963 by Blackie, London. 174 p. Grades 5-7.

The fate of wild elephants in modern India is discussed through the experiences of seventeen-year-old Tambi who works in an elephant training camp. As Tambi learns to trap, train, and care for elephants, he wonders why they submit to a life of captivity and obey the commands of man. The issue is further complicated when Great King, the leader of a herd, raids a coffee plantation and accidentally kills a woman. Still sympathetic towards elephants, Jenkins explains that due to rapid deforestation, wild elephants are forced to invade farms for their needs. Far from being killers, elephants display all the human emotions like sorrow, revenge, and guilt. The Great King becomes a legend among men and elephants when he prefers to commit suicide by jumping over a cliff to being shot like a criminal.

Tambi comes to respect elephants for their wisdom and majesty, and realizes that once a mahout has trained an elephant the relationship is a lifelong one. He also senses a spiritual oneness between the mighty teak trees and the birds and animals of the forest. He wonders, though, if human beings who exploit nature fit into this scheme. His doubts are resolved only when he realizes that elephants, perhaps, are luckier than other wild animals in India because they provide labor and are important to the economy. He now sees that elephants are tamed just as rivers are damned and their water and force harnessed.

419. _____. *Storm Over the Blue Hills*. Illustrated by Victor Ambrus. New York: Norton, 1966. 160 p. Grades 6-8.

The simple lifestyle of the aboriginal Todas, their legends and traditions, and, above all, their dependence on the buffalo are intrinsic to the story. Kishkar, a fourteen-year-old Toda, is deeply attached to his buffalo heifer, Moon Horn, and dreads that someday he will have to sacrifice it, according to custom, when his parents die. Yet, circumstances lead to just such a predicament when the sacred Buffalo Bell is stolen from their temple while he is on guard. In order to atone for the desecration and the psychological damage to the Todas, Kishkar is asked to sacrifice Moon Horn. Rather than submit his pet to such a cruel fate, Kishkar and his brother run away. As they journey away from the Nilgri Hills, Kishkar comes to appreciate the dust-free blue hills, the trusting and sharing lifestyle of the Todas, and the value of their customs. With the help of a holy man, he also recognizes that in order to enjoy the security of belonging to a group, individuals have to submit to the needs of the entire tribe. On their long trek back to the Nilgris, the boys accost the British tourist who stole the bell, and are welcomed home as heroes. While the second half of the story is full of clichés and coincidences, it is the inner development of Kishkar to a responsible, adult member of the tribe that is important.

420. Joshi, Niharika. *The Golden Buddha*. Illustrated by Subir Roy. New Delhi: Children's Book Trust, 1982. 96 p. Grades 5-7.

On his deathbed Tashi Tsering, Head Priest and Keeper of the Royal Museum at Lhasa, sends a coded message to the Dalai Lama disclosing the whereabouts of the exquisite Tibetan idol, The Golden Buddha, which he had hidden in a mountain cave after escaping into India. Phunsok Dorje, a bandit who had tried to steal the treasure in Tibet, intercepts and kills the messenger. When Detective Inspector Rao is called in to solve the murder, the story becomes exciting and suspenseful as two master minds — both daring and intelligent — arrive at Tuting on the Tibetan border, one to hunt for the treasure and the other to solve the murder. Yet, the one clue linking the murder to the disguised Dorje is with four vacationing children, but Rao pays no attention to them till after Dorje escapes. Then begins a chase after Dorje in which the childrens' dog leads the police to the culprit. This story very aptly symbolizes the political turmoil and exploitation Tibetans have experienced as a result of the Chinese occupation of their country. *The Golden Buddha* won second prize in the 1981 Competition for Writers of Children's Books sponsored by Children's Book Trust.

421. Kaur, Simren. *Mystery of the Missing Relic*. Illustrated by Jagdish Joshi and Mrinal Mitra. New Delhi: Children's Book Trust, 1986. 88 p. Grades 5-7.

Zangbo's peaceful life in Zanskar, Ladakh, is shattered when an intruder drops a stolen holy relic near his house. Accompanied by his father and dog, Zangbo crosses the treacherous Himalayan passes to return the sacred relic to the Buddhist monastery at Gompa. After a series of exciting adventures, Zangbo's mission is successful. Because the story moves briskly from episode to episode, there is very little character development. However, the climate and landscape of Ladakh present physical challenges that test faith and endurance.

422. Kidd, Margaret. *Ashok's Kite*. Illustrated by Marilyn Hirsh. New Delhi: Children's Book Trust, 1968. N.p. Preschool-K.

The tender love and friendship between a brother and sister are revealed through their play, especially when Sona saves Ashok's favorite kite. The colorful collages are skillfully executed.

423. King, Kay. *Shanta, Sunil and the Cobra*. Illustrated by Penelope Jackson. London: Abelard-Schuman, 1968. N.p. Grades 2-4.

When Sunil is impatient to become a snake charmer like his talented father, he is told to first play the various tunes nine hundred and nine times without flaw. The validity of the test becomes clear when Shanta causes Ranee, the cobra, to escape from her basket, and Sunil's flute-playing is not good enough to entice her back. This real-life predicament of the children is embellished with several exotic features ~ a strange cobra chasing the children, a guru with supernatural birds, a Shiva temple — that are of no intrinsic value to the plot.

424. Kipling, Rudyard. *All the Mowgli Stones*. Illustrated by Kurt Wiese. Garden City, N.Y.: Doubleday, 1936. 299 p. Grades 5-8.

All the Mowgli stories by Kipling that appeared in *The Jungle Book* (1894) and *The Second Jungle Book* (1895) have been collected in one volume. With one exception, the order of the stories and the songs that follow is maintained. In addition, "In the Rukh," the first Mowgli story to be published in 1893, is included at the end to provide closure to Mowgli's career. The volume is attractively illustrated to draw young readers to the fascinating story of a baby who was abandoned in the jungle when his parent was attacked by a tiger. After serious deliberations, Mowgli is adopted by the Sconce wolves. Baloo the Bear teaches Mowgli the jungle lore so that Mowgli can control all the animals. Once Mowgli is rejected by his pack because he is human and because his eyes are a source of power over animals, he searches for his true identity. Mowgli rises above the animals and subdues them by killing his enemy, Shere Khan the Tiger, and bringing fire from the Indian village, Mowgli becomes the victim of superstition and prejudice when his people reject him because of his uncanny power over animals. In both worlds, however, Mowgli is comforted by the selfless love of his mothers, Raksha and Messua. Eventually, when he nears manhood, Mowgli accepts his identity as a man and takes up service as a forest-guard under the British government of India.

425. _____. *The Jungle Book*. Illustrated by Maurice Wilson. New York: Schocken Books, 1984. First published in 1894. 218 p. Grades 4-6.

This is a new illustrated edition by the eminent wildlife artist, Maurice Wilson. In addition to the three Mowgli stories — "Mowgli's Brothers," "Kaa's Hunting" and "Tiger, Tiger" - *The Jungle Book* includes other well-known animal stories like "Rikki-Tikki-Tavi" and "Toomai of the Elephants." With these fables Kipling started a new genre based on the legends and jungle lore he had heard while growing up in British India. Though fictional, these stories reflect the influence of the Indian fable tradition with

which Kipling was familiar. He embodies the wisdom and compassion of the *Jatakas* through Raksha and Messua - who are archetypes of the compassionate, nurturing mother — and Mowgli's friends Baloo the Bear and Bagheera the Black Panther.. The necessity of being clever and worldly-wise, that the *Panchatantra* tales teach, is also an essential part of Mowgli's training. *The Jungle Book* also lends itself to varied interpretations. On the one hand, Kipling uses the Jungle as a metaphor for commenting on human behavior. On the other hand, the stories embody the racial theories of the day that separated human races in a hierarchical ladder denoting their superiority. Through the three worlds of the Jungle, the Indians, and the white imperialists, Kipling upholds the power and glory of colonial rule. The British represent superior technological progress, social order, and religion.

426. _____. *Kim*. London: Macmillan, 1963. First published in 1901. 413 p. Grades 9-12.

Kim is a richly-textured novel set in British India. It is the story of Kim, a city-smart teenager without responsibilities of home, school, or work, who uses his native intelligence to survive and to play the game of political espionage. Yet, it is only on the superficial level that *Kim* is a novel glorifying the British Raj. A careful study of the structure and the two principal characters reveals that it is a novel about personal salvation. Kim and the Tibetan lama embark on an epic journey, one to seek fresh adventures and the prophecy that will deliver him from his poverty, and the other on a more spiritual quest to find the mythical river of enlightenment. Thus, the two opposites — master and disciple, old and young, oriental and occidental, spiritual and materialist — set out on their pilgrimage. Whether they travel by train or walk along the Grand Trunk Road, both pilgrims gain wisdom and a harmonious view of life. The spiritual lama experiences human nature in all its forms and learns to be practical, while the pragmatic Kim learns to live a temperate life free from material illusion. Like the Compassionate Buddha, the lama separates himself from the Great Soul to assist his disciple to attain salvation. Although opposites, both Kim and the lama arrive at the same philosophic approach to life: both reject narrow social, racial, and national identities to feel a oneness with the world.

427. _____. *Rikki-Tikki-Tavi*. Illustrated by Chuck Jones and Associates, Milwaukee, WI: Ideals, 1982. N.p. Grades K-3.

The legendary rivalry between the mongoose and the cobra is transformed into a dramatic story set in British India. When Rikki-Tikki-Tavi is washed into their garden, Teddy and his parents nurse the mongoose back to health. In return, Rikki-Tikki-Tavi keeps the bungalow and garden free from snakes and saves all their lives. His main adversaries are the evil King Cobra, Nag, and his wife, Nagaina, who plan to kill the British family and move into the bungalow to raise their young. In a brilliant fight, Rikki-Tikki-Tavi kills Nag when the Nag enters through the bathroom drain at night, but the battle with Nagaina the next morning requires strategy and cunning. Rikki-Tikki-Tavi saves Teddy's life by baiting Nagaina with one of her eggs, and then follows Nagaina into her hole for his final victory.

The brilliantly colored illustrations provide details of the leisurely life of the colonials, as well as capture the brisk and lively action. Young readers will especially respond to the loving relationship between Teddy and his loyal pet. The illustrations also heighten the tension and dramatic impact of the scenes by manipulating color, size, and perspective. The bathroom scene, for example, is rendered in various shades of blue, and the entire page is covered with the wicked Nag coiled around the water jar, hence emphasizing the magnitude of the danger.

428. _____. *The Second Jungle Book*. Edited with an introduction by W.W. Robson. World Classics Paperback. Oxford: Oxford University Press, 1987, First published in 1895. 215 p. Grades 5-12.

This volume continues the adventures of Mowgli and contains three additional stories, two of which - "The Miracle of Purun Bhagat" and "The Undertakers" — are also set in British India. Collectively, the stories provide a commentary on the theme of Law. Beginning with "How Fear Came," Baloo the Bear instructs Mowgli in the Law of the Jungle and honor among animals. In "Letting in the Jungle," the native village is seen as inferior to the Jungle because Indians are portrayed as lawless, immoral, senseless, and cruel. They trap and kill their own kind and kill animals for idleness and pleasure. In "The King's Ankus," the treasures of a ruined city are protected from the greed of man by a white cobra. It is an established fact, says the cobra, that man's greed for gold and precious stones leads to wanton killings. In both "Letting in the Jungle" and "The King's Ankus," the Jungle overtakes and destroys the civilization of Man.

A different form of law is illustrated in "The Spring Running." Mowgli, now seventeen, returns to the society of man as Akela the Lone Wolf and the other animals knew he would. It is the Law, says Kaa, that "Man goes to Man at the last, though the Jungle does not cast him out." Mowgli, no longer in tune with the sights and sounds of the Jungle, seeks his real identity in the society of Man. In their farewell song, the animals advise Mowgli to follow the laws that the Man-Pack makes. For man to rise above the primitive stage, the stories imply, there must be an ordered society. The British rulers in these stories, though remote, govern India justly and do not suffer people, or animals, to destroy each other. Perhaps, the most elevated discussion of Law is presented in "The Miracle of Purun Bhagat" in which a British-trained Prime Minister of an Indian state renounces the world to become a Yogi in search of an eternal, spiritual law uniting man, animals, and nature.

429. Kodangekar, Radha. *The Finder Outer*. Illustrated by Eustace Fernandes. New Delhi: Orient Longmans, 1975. N.p. Preschool-K.

Raju, a curious young boy, explores the exciting world of garden hoses, toothpaste in tubes, caterpillars, and water splashing through faucets.

430. _____. *The Joy Stick*. Illustrated by Eustace Fernandes. New Delhi: Orient Longmans, 1975. N.p. Preschool-K.

An imaginative young boy finds an infinite number of uses for a slightly bent stick that he finds. Fernandes' illustrations are excellent.

431. _____. *The Magic Plaits*. Illustrated by Eustace Fernandes. New Delhi: Orient Longmans, 1975. N.p. Grades K-3.

The design and format of this picture book indicate that it is intended for younger children; yet, the lengthy text and solid print will intimidate them. While the illustrations are lively, the story of little Gita who wants her hair to be just like her sister's is overdrawn and wordy.

432. Krishnan, M. *Bommakka*. Illustrated by Pulak Biswas. New Delhi: Children's Book Trust, 1966. N.p. Grades 3-5.

Through the story of Bommakka, a buffalo cow who defeats a tiger, the author dispels the myth that the buffalo is a stupid animal. Krishnan uses a middle point of view in which the narrator tells readers what he has heard through others about Bommakka and what he himself has seen. Parashuram, Bommakka's owner, loves her as a pet and gives her tasty morsels to eat, and never tires of telling stories of her heroism in defeating a leopard. When the narrator actually sees Bommakka, he is disappointed with her unimpressive and unheroic looks.

That summer, Bommakka, who is with calf, gets a chance to vindicate her honor. When the grazing herd is attacked by a tiger, Bommakka alone turns around and fights with it. Her wounds are treated and bandaged but the hock is swollen and Bommakka cannot sit or sleep. She gets weaker everyday and no one knows what to do. It is the intelligent Bommakka who finds a solution: she breaks her tether and sleeps in the stagnant pool to get the weight off her paw.

The author interrupts the narrative repeatedly to provide information on the economy of this Deccan village, the habits and usefulness of the buffalo, and details of wildlife. Good transitions are used to integrate this background material with the central episode of Bommakka's heroism.

433. Lal, Anupa. *The Rescue*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1975. N.p. Grades K-3.

When Rana, a lovely cocker spaniel, goes in search of his companion. Rani, who has disappeared, he accidentally solves the mystery of the missing pets. Rana is bullied by the bigger, meaner dogs, and twice he is taken home by loving pet owners who have recently lost their dogs. Yet, Rana is single-minded in his quest for Rani whom he eventually finds crated up in a large house. He rushes home and convinces his masters to follow him and catch the dog thief.

434. Lavolle, L.N. *Nhoti: Son of India*, Translated from the French by Hugh Shelley. Illustrated by J.P. Lequeret. London: Abelard-Schuman, 1960. First published in 1958 by G.T. Rageot, Paris. 146 p. Grades 4-6.

Set sometime after the partition of India and Pakistan in 1947, this is a loosely-structured story of young Nhoti — actually, a prince in disguise — who goes in search of a maharajah's elephant and his own destiny. To fulfill his quest, Nhoti works at several jobs till his journey takes him to Calcutta and a famine-stricken village where people are reduced to eating earth. With the help of a group of boys, Nhoti outsmarts bumbling officials to solve the problems of the village.

Nhoti does not emerge as a believable character because his predicament - that is, to resist the responsibilities of ruling a state — has not been developed with insight and imagination. Instead, the plot and setting are contrived to introduce themes such as starvation and poverty in India, child labor, plight of maharajahs in independent India, and enmity between Hindus and Muslims. The author's insensitivity and lack of understanding of Indian conditions are revealed through superficial treatment, unrealistic solutions to problems, and biased diction. For instance, the author makes statements like "the poor little wretches," "groaning creatures," and "You want to fight against India's poverty! That's a battle that no one wins, there are only losers!"

435. Louden, George and Claire. *Rain in the Winds: A Story of India*. Illustrated by authors. New York: Scribner's, 1953. N.p. Grades 3-5.

The virtues of technology, education, and industrialization are described in this novel of changing India. When the monsoons fail to come to Arun's village, his father is forced to trade Moti, their elephant, for food and water. Arun visits Moti at the construction site of a dam, and he is amazed at how "men had completely changed the face of nature." He is immediately offered a job as an elephant boy, which he accepts without an inner struggle. Children reading this story will conclude that Arun's village and farming traditions are unimportant. He expresses no attachment to his land or home; something that one would expect from a boy whose family had been farmers for generations.

436. Luckcock, Janet. *Vimla the Rebel*, Illustrated by ton Armour-Chelu. New York: Roy, 1964. 118 p. Grades 7-10.

Hindu customs, gods, and rituals are openly denounced in this missionary story set in South India. Yet, the novel is worthwhile because it portrays a teenage girl's conflict with traditions. Vimla, daughter of a Christian city official, rebels against social restrictions against dating and love marriages, strict obedience to parents, and school discipline. She also lacks a charitable nature and a willingness to serve the less fortunate. When Vimla's father discovers that she has a secret boyfriend, she is sent to a Christian boarding school. If she was physically chastised by her father at home, the school principal makes her feel psychological and mental torment for her behavior. Her years at school, however, teach her humility, sacrifice, love, responsibility, and obedience. She does social work in the outcast village she had earlier spurned and plans to get a degree in nursing. Vimla is still determined to choose her own mate, though, and there is a hint that she may succeed because her former boyfriend, a brilliant medical student, is also serving in the village.

437. Luther, Walter. *Bino the Bear*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1973. N.p. Grades K-4.

A Himalayan bear cub narrates the story of his early childhood. The relationship with his mother is tenderly drawn as she teaches him about birds and plants as well as the animals he has to guard against. His first encounter with man is when he witnesses a young panda being shot. Binoo and his mother are themselves victims of man's encroachment when they are smoked out of their den. Mother escapes while Binoo is taken to the governor's palace and then gifted to a zoo in Auckland, New Zealand. He learns that all humans are not cruel to animals, and he is content in his new home. This is a realistic picture story book that gives the harsh facts of survival in a gentle manner. While Binoo can no longer roam freely in the foothills of the Himalayas, he is safe from the predators in his natural environment.

438. *M for Mystery: Stories of Mystery and Adventure*. Book One. Illustrated by Tapas Guha. New Delhi: Ratna Sagar, 1989. 78 p. Grades 3-5.

Six exciting stories involve teenagers in situations which lead them to solve mysteries and catch kidnappers, poachers, and thieves.

439. Macfarlane, Iris. *The Children of Bird God Hill*. Illustrated by Robert Parker. New York: McGraw-Hill, 1967. 208 p. Grades 6-8.

Recalling her own and her children's childhood in British India, Macfarlane demonstrates that innocence, faith, and idealism enable children to cross cultural barriers. Phyllida and Annabelle, two English girls living in Assam, are introduced to Hindu mythology when they celebrate Beehu, the Spring Festival, in their servant's village. The festival honors Krishna, the Blue God, who awakens the world to life with his magical flute. The girls secretly recreate the ritual of spring when they plant rice in their bungalow and offer daily worship to Krishna in a ruined temple in the jungle. With the help of a hill boy and his grandmother, they transform the glade, which they call Brindavan, into a sanctuary for wounded animals. Although their fantasy is shattered, the secret glade also guards a historical mystery. Phyllida, with the help of the grandmother, finds an underground tomb, perhaps with buried treasure, belonging to an ancient Assamese king.

As summer draws to a close, Phyllida and Annabelle are sad because they have to exchange the fun and freedom of India for the regimented life of an English boarding school. In a farewell full moon celebration at Brindavan, they have a profound spiritual experience which resolves their conflict and fills them with peace and joy. They realize that nothing is separate in the world; all is one: Jesus and Krishna, England and Assam, animals and humans, old and young, rich and poor. Their experience of God and the mystery of the jungle is kind and benevolent. Through their secret Brindavan, the children recover what Macfarlane calls the "lost acres" where realism, fantasy, poetry, history, and folklore meet.

440. MacLeod, Beatrice. *On Small Wings*. Illustrated by Ellie Simmons. Philadelphia, PA: Westminster, 1961. 135 p. Grades 5-7.

The evils of Indian society, especially as they pertain to women, form the theme of this novel set in British India. The bungalow of Dr. Anna Harris and her sister becomes the haven where oppressed Indian women seek shelter. The plot, however, focuses on the relationship between Muni, who was going to be killed at birth by her grandmother, and Dr. Anna who delivered her. Muni's parents convert to Christianity — a sign of their regeneration ~ and proceed to have five girl babies whom they accept and love. The Harris' lives are filled with arranging birthday parties, schooling, and medical care for Muni and her sisters. Muni's relationship with her parents and grandparents is not described; rather, Muni's grandmother is portrayed as crazed and evil and not a respected elder with wisdom. Likewise, the girls do not participate in Indian holidays, and only the negative aspects of Indian culture are presented. The British sisters are typically benevolent, forgiving, and patient, while the Indian characters living in the Harris' compound are ever grateful for their help.

441. Mahadevan, Madhavi S. *The Emerald Lingam*. Illustrated by Sujasha Dasgupta. New Delhi: Children's Book Trust, 1989. 72 p. Grades 4-6.

Chance and deductive reasoning enable three children — two girls and one boy — to catch a clever smuggler of ancient temple idols. Unlike formula mysteries and adventures, the female protagonists play a prominent role in the story.

This mystery won the first prize for General Fiction in the 1987 competition held by Children's Book Trust.

442. Mark, David. *The Sheep of Lal Bagh*. Illustrated by Lionel Kalish. New York: Parents' Magazine Press, 1967. N.p. Grades K-3.

Ramesh, a sheep who cuts the grass of a popular public garden, is replaced by a lawnmower so that the citizens can feel proud of their modern city. While the lawn looks neater, the garden is deserted because Ramesh is no longer there to attract the children. Ramesh, too, feels sad and useless. The crowds return to Lal Bagh only when the Mayor decides that Ramesh can cut on weekends. The brightly colored illustrations portray a bustling Indian city where minarets and onion-shaped domes, double-decker buses, men in bulbous turbans, and women in gem stones mingle happily. Despite this exotic atmosphere, it is the loving relationship between Ramesh and the children that will interest young readers.

443. Mehta, Rama. *Keshav of India: A Family Story from India*. New York: McGraw Hill, 1969. 222 p. Grades 6-9.

Indian author Rama Mehta presents an intricate fabric of family love and sacrifice in a village in northern India. Each individual feels a responsibility to the entire family and is willing to sacrifice a personal dream, possession, or comfort for the greater good. When there is a drought in the village, Keshav is torn between giving up his scholarship to study in the city, which has imposed a long period of dependence, and his loyalty to the family. With quiet dignity and steadfastness, his parents try to realize his dream. Gulab becomes a peon in the city to earn a steady income, while Ganga farms the land. When

times get even worse with Gulab's illness, Ganga sells her valuable possessions and works as a stone breaker for the road crew. A strong decision maker when the ancestral land and family honor are at stake, Ganga is also sensitive to her husband's pride by not letting him know that she is the breadwinner. Keshav's helplessness in the face of misfortune, his desire to assume his father's role, and his reverence for and obedience to his mother are sensitively portrayed.

Child marriage customs are presented very naturally through the wedding of Keshav's younger sister, who is happy that her parents have arranged a suitable marriage at the socially acceptable time. Ganga has been hoarding her silk saris, utensils, and jewelry so as to send her daughter to her husband's house with pride. Sorrow at her impending departure is expressed in small, tender gestures by the family members. Through her very readable and eloquent prose, Mehta presents the complexity of Indian life. She deftly blends traditional village life with the ease and luxury of Keshav's rich benefactors in the city, and the philosophic acceptance of the good and bad times that farming brings with the urban impatience for progress.

444. _____. *Ramu: A Story of India*. Illustrated by W.T. Mars. New York: McGraw Hill, 1966. 96 p. Grades 5-7.

Set in independent India, this novel focuses on Mehta's favorite theme of education for boys as the only road to prosperity and progress. Ramu, the son of a sweet vendor in the ancient city of Udaipur, misses school to spend the entire day at the Fair unaware that the hopes of his family to better their lifestyle are centered on his education. When his father refuses to accept his greetings and apologies, Ramu realizes the extent of his error. He tries to propitiate Lakshmi, the goddess of wealth, and Saraswati, the goddess of learning, through hard work and obedience. The conflict in the story focuses on Diwali, the festival of lights, and Ramu's desire for a mouth organ, which becomes a symbolic reward for hard work at school.

445. Mitchison, Naomi. *Judy and Lakshmi*. Illustrated by Avinash Chandra. London: Collins, 1959. 160 p. Grades 6-8.

The novel centers around the friendship between Judy, the daughter of a British doctor in Madras, and Lakshmi, an all-round talented girl in Judy's school. The story is sparse and serves as a thinly disguised excuse for giving a vast amount of information on conditions in India after Independence, celebration of festivals, and arts and crafts. Through the experiences of Lakshmi, who teaches literacy and dancing classes, readers learn of the National Extension Service whose aim is to make villages completely self-sufficient. While the presence of foreign experts in engineering, medicine, and social services is mentioned, there is no hint of European superiority or paternalism; on the contrary, Mitchison gives the Indian perspective and emphasizes national pride in planning for the future.

446. Mody, Jeanie A. *The Happy Scarecrow*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1975. N.p. Grades K-2.

When the farmer threatens to take down Rags, the scarecrow, because it can no longer frighten rabbits and birds from ruining the crops, both Rags and Whiskers, a mouse who lives in his sleeve, are unhappy. Whiskers goes to the fairy Dewdrops for help, and Rags comes to life temporarily to drive away the thieves.

Both the text and illustrations of this picture book are unsatisfactory. Although Whiskers plays such an active role, after his conversation with Dewdrops he is not seen in the illustrations and only once mentioned in the text. The title is also misleading as neither the text nor the dull brown illustrations depict the scarecrow as being happy. The transformation of the scarecrow's character from an unhappy, miserable being to a mocking and angry creature is unconvincing and contrived. He appears almost evil as he flings the baby rabbits out of the field. The illustrations lack variety and do not accurately portray the details and action of the text — there is no vegetable patch or corn field, no yellow rose in whose petals Dewdrops lives, and no frightening creature with giant arms.

447. _____. *Willy Has His Day*. Illustrated by Anil Vyas. New Delhi: Children's Book Trust, 1977. 16 p. Grades K-3.

In this humorous picture book, a teacher decides to go to school in style by cart instead of struggling on her bicycle. To her dismay, the cart is pulled by a stubborn mule called Willy, who zigzags through traffic, stops to eat grass, chews up the principal's oat field, and chases a mare. Anil Vyas' delightful illustrations capture the humorous situations and express the exasperation of the characters. Willy emerges as a lovable creature with a childlike personality who does not understand the urgency of humans.

448. Mook, Jane Day. *The Secret of the Drumstick Tree*. Illustrated by Al Nagy. New York: Friendship, 1972. 48 p. Grades 2-4.

As the wife of a missionary who has lived and taught in India, Mook's express purpose in writing this book is to display the superiority of Christianity over traditional Hindu values. The story is set in a South Indian village that is subject to the usual ravages of nature and outmoded methods of farming. Yet, with the coming of a single Christian family the economy of the entire village changes in one year. John and his family are met with opposition and prejudice because of their foreign god, but they still share the knowledge they have gained from a Christian farm leader with the villagers. When the village suffers from a severe drought, help comes from the Christian church in the form of a jeep-load of food, loan of money, and the sale of a strong bull on installment basis. Christianity is thus poised against Hinduism and the belief in Karma, or suffering for one's past sins. While Mook's account of village life is accurate, her Eurocentric bias is obvious. The implication of one family changing the entire village is that if Hindu villagers would only convert to Christianity they would also prosper. The author does not mention the measures taken by the Indian government and other agencies to bring about village reform.

449. *More Mystery Stories*. Illustrated by Mrinal Mitra. New Delhi: Association of Writers and Illustrators for Children, 1989. 110 p. Grades 4-6, This collection of short stories and its companion volume, *Mystery Stories* (see # 458), are written by members of

the Association of Writers and Illustrators for Children. Whether it is a misguided robot, a thieving milk boy, a kleptomaniac, or a roaring monument, each story places the young protagonists in exciting, though believable predicaments that challenge them to think logically. Set in various regions of India, both volumes provide an insight into the life of young adolescents, especially those belonging to the privileged class.

450. Mukerji, Dhan Gopal. *The Chief of the Herd*. Illustrated by Mahlon Blaine. New York: Dutton, 1929. 168 p. Grades 6-8,

Mukerji lovingly describes the organized community of elephants, their mating rituals, care of the young, and humane and just behavior. Above all, he respects elephants for their intelligence, spirituality, and courage. The elephant characters become all the more appealing and individualized when Mukerji interrupts his omniscient third-person narrative — a device frequently used by him — to let Sirdar, a thirty-year-old Tusker who is the chief of the herd, and Bahadur, the future chief, tell their own stories. The exciting narrative traces the development of Sirdar from child and youth to husband and father to leader of the herd. Sirdar's story can be read as an allegory for raising children and building character, and for describing the qualities of a true leader who sacrifices for the group. Recurring symbols and themes from Mukerji's previous novels — like fear leading to irrational behavior, exploitation of the jungle, and the mystical relationship between elephants and nature - provide a unified vision of creation and how human beings can live in harmony with other creatures without exploiting them.

451. _____. *Fierce-Face: The Story of a Tiger*. Illustrated by Dorothy P. Lathrop. New York: Dutton, 1936. 76 p. Grades 4-6.

Although Mukerji portrays the tiger as an object of contempt in his other books, in this novel he sympathetically narrates the experiences of a young cub, Fierce-Face. Bagni, Fierce-Face's mother, tenderly nurses and protects her son during the early weeks of his life, and then trains him to hunt by leading him into sham attacks so that he can overcome fear and gain confidence. By imitating his mother, Fierce-Face sharpens his senses and learns to conquer his environment. At the end of the first year, he has attained the skills to feed himself and to survive through fire, flood, drought, and disease. Even through the biography of a flesh-eating tiger, Mukerji successfully describes the enchantment of the Indian jungle and the Hindu belief that humankind, nature, and animals are but facets of the divine.

452. _____. *Gay Neck: The Story of a Pigeon*. Illustrated by Boris Artzybasheff. New York: Dutton, 1927. 197 p. Grades 8-12.

This fantasy employs a dual perspective to narrate the story of a pigeon and his young trainer. The first part of the book focuses on a young Calcutta boy's hobby of raising and training pigeons, especially Gay Neck whose noble ancestry and intelligence are reflected in his personality and conduct. In the second part, Gay Neck and his companion, Hira, become carrier pigeons for the Indian contingent of the British army during World War I. The trainer and his friend, Ghond, who is a wildlife expert, accompany the pigeons to Europe and train them for team work and competition. Their mission is to go behind

German lines to reconnoiter and locate an ammunition dump so that a bombing can be staged. On their flights, Gay Neck and Hira use the same techniques of attack and counter-attack to outsmart enemy planes that they had used when being attacked by buzzards in Calcutta. Hira is killed while carrying out the mission. Although Gay Neck survives, his near-death encounters and the violence and destruction he has witnessed leave him full of fear. Upon returning to Calcutta, he is taken to a lamasery in the Himalayas to be healed through prayer and meditation. Courage is infused in Gay Neck through positive thoughts that free him from his decaying emotions.

Yet, the story does not end here. The two opposites of nonviolence and destruction have to be integrated as they are both essential to living. Ghond and the young protagonist are asked by the Lama to kill a wild buffalo that is destroying people and crops. There is no evil attached to their actions.

Mukerji interrupts the narrative frequently to express awe at the majesty of the Himalayas, to give an account of the Buddhist way of life, and to inform readers on wildlife and the law of the jungle. In addition, through his poetic prose and carefully chosen details Mukerji elevates readers to spiritual heights and encourages them to reevaluate themselves as social beings. With the threat of nuclear war and strife in so many parts of the world, *Gay Neck's* message that spiritual force through self-purification is the answer to the fear and hatred among people is still relevant.

453. *Ghond, the Hunter*. Illustrated by Boris Artzybasheff. New York: Dutton, 1928. 204 p. Grades 8-12.

Through the adventures of Ghond, Mukerji provides information on the training of hunters in Indian jungles. The novel is more concerned with information on wildlife and village customs than with developing character and plot. Yet, a storyline of sorts is maintained through a series of episodes covering the first fifteen years of Ghond's life. Bom an orphan, Ghond is raised by a widowed aunt and trained by Purohit, the village priest. Initiation into the life of a warrior-hunter marks his adolescence, and he vows to protect the weak, succor the sufferer, and punish the wrongdoer. Along with his jungle training, Ghond describes village administration, the Panchayat, and the deeply religious lives of the villagers. Through simple acts like self-purification before collecting feathers for weaving, they thank nature for its gifts and recognize a oneness with animals. In a sense, Mukerji is presenting the "exotic" India of wildlife, tiger training, cremation ceremonies, festivals, and enlightened holy men.

454. _____. *Hari, the Jungle Lad*. Illustrated by Morgan Stinemetz. New York: Dutton, 1924. 220 p. Grades 6-8.

The story of eleven-year-old Hari's training as a hunter introduces readers to Mukerji's favorite theme that through love human beings can purge themselves of hate and fear and become truly civilized. The book becomes moralistic as Hari's father teaches him fair play in the jungle: he must not kill without warning, he must not kill for food, and he must neither hate nor fear for that leads to violent behavior. Through hunting expeditions and exciting adventures, Hari learns that human beings are just one part of creation, though they try to overpower nature. It is Kari, the elephant, who is

presented as a symbol of justice and friendship. To avoid humans, Kari teaches wild elephants how to detect traps, and he even frees a caged rhinoceros from being shipped to a zoological garden. Finally, Hari learns that animals also have a sense of religion and mystery when Kari takes him to a secret place in the jungle to worship.

455. _____. *Jungle Beasts and Men*. Illustrated by I.E. Alien. New York: Dutton, 1923. 160 p. Grades 6-8.

The exotic adventures of two teenagers who set off on a pilgrimage in search of truth and salvation form the loose structure of this novel. As the narrator and Radjah begin their journey, they assist in shooting a tiger who has turned man-eater due to the ignorance of two western officials. They learn much about hunting tigers and a sense of fair play when Radjah's father rouses the sleeping tiger before shooting it. They have an even more dangerous encounter with a tiger while cremating the dead of a cholera-stricken village. Next, they meet a famous magician in the holy city of Benaras whose extraordinary feats give him power over people, snakes, and tigers alike. The boys also enter the heroic world of the Rajputs when they are entertained with the legend of the famous Rathor who, in order to save the honor of the captured queen, offered himself as a cushion so that an elephant could break open the spiked gates of the city. In their final adventure, they meet Data, a river pirate, who belongs to a fraternity of merciful men who rob the rich for exploiting the poor. He is the holy man the pilgrims have been seeking because he has overcome fear, hate, and sorrow as the *Bhagwad Gita* dictates. Data convinces the pilgrims not to wander all over India in quest of God because their journey should be an inner one. While the individual adventures are exciting, it is the underlying philosophy that unifies the episodic plot and provokes readers into examining their own values.

456. _____. *Kari the Elephant*. Illustrated by J.E. Alien. New York: Dutton, 1922. 135 p. Grades 5-7.

Through the story of Kari, a young elephant being raised and trained by a nine-year-old boy, Mukerji illustrates that one must not fear and hate animals, but recognize that "each plant and each animal, like man, has a golden thread of spirituality in his soul." As the boy cares for his pet, he learns about the law of the jungle and the intelligence and dignity with which elephants face all situations. Mukerji also states that each animal is born to a particular food which lets off a distinct odor. The most spiritually elevated animals are vegetarians, while those who live by killing are diseased and give off the odor of fear and hate. As an adolescent, Kari experiences both fear and hatred when he fights a wild elephant over a mate; it is only through ritual bathing and gentle care that he forgets to hate his enemy. Although Kari wears a chain and learns to adjust to human civilization, he has respect for himself. When he is repeatedly ill-treated by British mechanics who eat meat and drink liquor, Kari breaks his chains, destroys the machines, and disappears into the jungle. Through Kari's experiences Mukerji emphasizes that animals have a soul, and it is better for animals to be in the jungle which is sweeter and kinder to them.

457. Myers, Walter Dean. *The Golden Serpent*. Illustrated by Alice and Martin Provensen. New York: Viking, 1980. N.p. Grades K-5.

The attitude of the king who does not know the source of his discontent will stimulate philosophic thinking. A holy man, Pundabi, suggests that (he king look for the golden serpent in his kingdom, but all the king sees is the misery of his subjects. Me ends the search by paying the holy man in gold coins, but does nothing for his destitute subjects. The story provides no answers to the nature of the golden serpent. Is it the king's selfishness and pride in his wealth, or is it the insight and wisdom he will attain when he recognizes his obligations? The illustrations capture the sharp contrasts presented by the grandeur and wealth of the palace, the conditions in the city, and the serene atmosphere on the mountain peak where Pundabi lives without any material possessions. The kingdom does not represent any specific region, but is a microcosm of the pulsating life of India where all races, religions, and cultures mingle.

458. *Mystery Stories*. Illustrated by Mrinal Mitra. New Delhi: Association of Writers and Illustrators for Children, n.d. 99 p. Grades 4-6. See # 449.

459. Nair, Kamala. *The Day the River Spoke*. Illustrated by Shankar Sen. New Delhi: National Book Trust, 1978. N.p. Grades 4-6.

The theme of this short fictional piece is the education of village girls and the resistance of society to it. This plea for girls' education is illustrated through the story of Janu who spends most of her day running errands, caring for siblings, and doing housework. Janu is also a curious and observant girl who wants to know why young fishes in the paddy fields turn into frogs, why the moon rises over the same place everyday, and why yellow spiders hide in yellow flowers. She is envious of her brothers and the village headman's daughter who attend school. When she approaches her elders, she is lectured on the responsibilities of becoming a good wife. One day, inspired by the river to which she goes for solace, Janu attends school and impresses the teacher with her clever answer to a difficult question. The teacher persuades Janu's father to let his daughter study. The story ends on a positive note by celebrating Janu's independent spirit and her future plans to open a school for village girls.

460. _____. *Home*. Illustrated by K.S. Kulkarni. New Delhi: Children's Book Trust, 1965. N.p. Preschool-K.

This picture book portrays the sense of security and comfort a young child feels with his family, neighbors, and the beautiful world of nature.

461. Namjoshi, Suniti. *Aditi and the One-eyed Monkey*. Illustrated by Hanife Hassan. Boston: Beacon, 1986. 87 p. Grades 3-5.

Princess Aditi and her three animal protectors encounter a series of trite adventures as they proceed to the lair of a dragon. Aditi is bartered in exchange for the dragon's promise not to bring drought to the kingdom. Surprisingly, the female protagonist, although treated like a possession, shows her intelligence and individuality by subduing

the dragon with love and renders him harmless. Aditi's journey can be interpreted as a feminist metaphor for love, peace, and friendship conquering selfishness, destruction, and aridity.

462. Narayan, Badri. *The Elephant and the Dog*. Illustrated by author. New Delhi: National Book Trust, 1989. N.p. Preschool-K.

Both text and folk art eloquently capture the friendship between a dog and an elephant.

463. Narayan, R.K. *Swami and Friends*. Mysore, India: Indian Thought Publications, 1944. First published in 1935 by Hamish Hamilton, London. 179 p. Grades 7-12.

With his typical humor and gentle irony, Narayan narrates the escapades of Swami as he cleverly balances the three worlds of home, school, and friends. While the strict regimen of home and school curbs his natural inclinations, with his peers Swami feels truly free. Ironically, the friendship for which Swami risks parental wrath, poor grades, and brutality at school is elusive because he is only trying to gain the acceptance of his friends. Swami resolves the dilemma of divided loyalties by running away from home. But even in this Swami is unsuccessful; he is a Iraki and gets lost in the forest while trying to return home to face the consequences. Swami is rescued by a cart man and is considered truly heroic by family and friends. In revealing the follies and false pretensions of Swami, Narayan makes his amoral protagonist all the more lovable and human.

464. Nath, Pratibha. *Barber at the Zoo*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1984. N.p. Preschool-Grade 3.

This humorous fantasy recounts the exploits of Badlu, the Barber, as he grooms his clients at the zoo. A chimp gets him into trouble by stealing the scissors and nipping the lion's tail. Yet, it is the chimp's quick wit that saves Badlu from the lion's fury. Joshi reflects the sheer fun and humor of the situation through his delightful illustrations.

465. _____. *A Bowl of Water*. Illustrated by Subir Roy. New Delhi Children's Book Trust, 1985. N.p. Grades K-3.

Winner of the 1982 Children's Book Trust award for picture books, *A Bowl of Water* very sensitively describes the predicament of three city birds — a mynah, a parrot, and a pigeon - whose regular source of water has dried up under the hot Indian sun. As they search for water, they meet some swallows who direct them to a birdbath in a garden. Roy's graphic illustrations portray the scorching sun, the lush greenery of the garden, and the cool, inviting water in the bowl.

466. _____. *Havildar Oopi*, Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1985. N.p. Preschool-Grade 2.

While the title does not give credit to the protagonist, young children will enjoy this picture book about Sultan, a retired police dog, who reluctantly agrees to search for the

missing chick, Oopi. Sultan conducts a thorough investigation in the chicken-run, tool shed, garden, and storeroom of the old house, till he finds the tired Oopi asleep in the grass by the roadside. To satisfy Oopi's sense of adventure. Sultan organizes a Fluffy Brigade so that Oopi can be a Havildar (sergeant) and lead the parade. Sultan's concern for Oopi changes his character from that of a lazy, uncaring dog to a true friend and role model. The illustrations, though lively and beautifully executed, do not accurately portray the details mentioned in the text.

467. Nirodi, Hira. *Chikka*, Illustrated by Constance Mcmillan. Chicago: Reilly and Lee, 1962. 154 p. Grades 4-6.

Twelve-year-old Chikka leaves behind his carefree childhood when he goes to the city after a severe drought in an attempt to better his life. In the city, Chikka gets a job as a servant with a warm and loving family. He works hard in the kitchen and even learns to read and write in his spare time. When he visits his village with money and gifts, he is regarded as a responsible, earning member of the family. While Chikka's story may read like a stereotypical novel of progress, Nirodi successfully depicts Chikka's feelings, dreams, temptations, and success. The loving relationships between family members are also beautifully evoked, especially the natural way in which oral traditions are passed from one generation to the next

468. Ohrsall, Jana. *The Lion's Court*, Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1977. N.p. Grades 2-4.

The animals in the forest are terrified after a destructive storm because they believe that nature is punishing them for the deaths of two humans. The Lion King holds court to decide which one of them is responsible for the killing. All the animals have alibis except the male crocodile who does not want to admit that he was gambling all night with three tortoises. His silence is taken for guilt till a wounded owl reveals that the two men had quarreled and killed each other over money and gold chains. While the animals embody human foibles in a gentle, nonjudgmental manner, the story is overly didactic about human greed and acquisitiveness. The author does not respond to the fundamental philosophic issue whether or not nature was punishing the animals for a misdemeanor.

469. Panandikar, Surekha. *Chitku*, Illustrated by Mrinal Mitra. New Delhi: Children's Book Trust, 1984. N.p. Grades K-3.

Mischievous Chitku, a young mouse who lives in a hole in the kitchen, has a charmed life. Despite his mother's warnings, he repeatedly ventures forth into the house, confident that his mother will always come to the rescue. He learns his lesson only after a near-fatal adventure with the cat. Mitra's illustrations are full of movement as they capture the quick action and Chitku's lively personality. Family security and love are reflected in Mother's concern for Chitku, her helplessness when he is caught by the cat, and the gentleness with which she tends his wounded tail.

470. Papas, William. *Taresh the Tea Planter*. Illustrated by author. Cleveland, OH: World, 1968. N.p. Grades K-3.

Taresh is asked to leave his native village in the hills because he is irresponsible and unsuited for work on a tea plantation. He goes to a village where people are unhappy and hungry because they are too lazy to work; instead, they look up to Taresh to feed and protect them. Basically good-natured and intelligent, Taresh motivates the villagers to become self-sufficient by starting their own tea plantation. On the personal level, the story of Taresh is believable, but when an entire village is depicted as idle and irresponsible, one is reminded of the stereotype of starving Indians who are not creative enough to find work. Taresh's journey is acceptable only because it serves to magnify his flaws and helps him to overcome them. While the text is didactic — even harsh — Papas' cartoon-like illustrations portray the lovable qualities of the protagonist and the humorous aspects of the story.

471. Patel, Mickey. *Rupa, the Elephant*. Illustrated by author. New Delhi: National Book Trust, 1974. N.p. Preschool-Grade 3.

Rupa feels inadequate and dissatisfied with herself because there are so many brightly colored animals around her while she is drab and ungainly. Chinch!, a little brown bird, tries to solve the problem by enlisting the help of the other animals to beautify Rupa. Rupa is soon transformed into a multicolored collage of stripes, spots, and patches of green and blue. Rupa thinks she looks pretty, but to the children who come to ride her on Sundays she is an ugly monster. Rupa jumps into the lily pond and becomes a plain grey elephant again. The illustrations also convey the idea that Rupa's large grey body against the background of colorful animals and plants is actually comforting. Rupa's faith in herself is renewed, and she is gratified by the loyalty and friendship of the animals in the zoo.

472. Premchand. *Festival of Eid*. Translated from the Hindi by Khushwant Singh. Illustrated by P.B. Kavadi. New Delhi: National Book Trust, 1980. 32 p. Grades 3-5.

Hamid, an orphan, is hurt by the insults of his rich friends when they celebrate Eid, a Muslim festival. While his friends spend money on rides, toys, and food, Hamid saves his meager allowance to buy a pair of iron tongs for his grandmother. The tongs — symbolizing moral force — transform Hamid's personality; he becomes sure of himself and derides his friends for wasting money on breakable clay toys. He boasts that the tongs are useful as well as can be played with in a variety of ways. The text is overly didactic in its emphasis on Hamid's virtue and maturity and the thoughtlessness and cruelty of the other children. The illustrations, however, portray childhood as a carefree time and Hamid as just a little boy who experiences joy, disappointment, and pride.

473. Purie, Aroon. *Dr. Bhondoo Dentist and Other Stories*. Illustrated by Amena Jayal. New Delhi: Thomson, 1976. 72 p. Grades K-3.

Four whimsical exploits of Bhondoo, the mischievous monkey, are narrated in this picture book. When Bhondoo's attempts to find gainful employment as dentist, artist, and barber end in failure, he rides Go-Go, the sleepy horse, at the races and wins first prize. Jayal's superb illustrations extend the text by providing details of Indian culture and by

describing the hilarious situations Bhondoo's lively character gets him into. Despite the humor, both text and illustrations focus on Bhondoo's ingenuity and positive attitude.

474. Rai, Sudha. *Adventures at Sheetalgarh*. Illustrated by Dolly Biswas. Bombay: India Book House, 1982. 127 p. Grades 5-7.

When Deepak's father, Major Mathur, is transferred to the quiet hill-station of Sheetalgarh, the family is apprehensive of the fierce Thegu tribe that lives in the nearby hills. Far from being vicious head-hunters, Deepak and his two new classmates discover that the tribe lives according to a high code of honor. With the help of the chief, the three boys assist the police in capturing robbers who have disturbed the peace and safety of Sheetalgarh. This adventure story will enable young readers to look beyond stereotypes and spread multicultural understanding.

475. Robertson, Keith. *Ice to India*. Illustrated by Jack Weaver. New York: Viking, 1955. 224 p. Grades 6-8.

Set in the 1800s, this novel of adventure and mutiny on the high seas has a brief section on India. An American ship brings a cargo of ice to Calcutta for the rich nawabs and representatives of the East India Company. Calcutta is described as a busy, modern port with traders from all over India and the world.

476. Salwi, Dilip M., ed. *The Robots are Coming*. Illustrated by C.M. Salwi. New Delhi: Ratna Sagar, 1989. 93 p. Grades 6-8.

Twelve absorbing stories portray life in the future when robots will be commonly used to serve and entertain humans. "When there's a Robot in the House" is a moralistic tale involving a young protagonist who learns that the robot's inability to be diplomatic, or to tell "white" lies, is actually a desirable quality. In stories like "The Tiger Hunt," "The Error of Sherlock Holmes," and "Robots are Becoming Clever," the malfunction of robots causes awkward, but profoundly revealing situations in which robots try to overcome their mechanical limitations. As the stories progress, the robots learn to think, memorize, feel, innovate, and even kill. This eventuality forces one to consider whether human beings will one day become extinct because of their inability to survive in a world of superior technology which they themselves have invented.

477. Scovel, Myra. *The Buffalo and the Bell*. Illustrated by Ezra Jack Keats. New York: Friendship, 1963. 127 p. Grades 3-5.

The story of seven-year-old Kiran's jealousy towards her newborn brother is connected with the efforts of the Christian families in the North Indian village of Sherpur to build a church and clinic. The Hindu villagers are so impressed by the dedication and selflessness of the Christians that they willingly contribute land as their share of the cost. The clinic also symbolizes the emancipation of women when Kiran's traditional grandfather permits his daughter-in-law to apply for the nursing position. As in other missionary novels, *The Buffalo and the Bell* clearly implies that if Indian villagers are to have happy, healthy lives they must convert to Christianity. The two sets of characters are

likewise stereotyped: Christians are hard-working, kindly, forgiving, and adaptable to change, whereas Hindus are sullen, unfriendly, narrow-minded, and superstitious.

478. Scrace, Leslie. “Days in the Indian Sun: Stories of South India.” In *Days in the Sun* by Jean Head and Leslie Scrace, 75-145. Illustrated by David Grice. New York: Roy, 1967. Grades 5-8.

Eight short stories describe the work of Christian missionaries in a small town in southern India. While their work amongst the poor and sick is exemplary, the author’s tone is derogatory towards Hindu culture and religion. Far from spreading understanding and brotherhood, every psychological ploy is employed to win converts to Christianity. Hindu gods are portrayed as powerless and useless idols of mud and wood that deserve to be smashed. Likewise, the characters are stereotyped into loving and caring Christians and uncharitable Hindus. The plot is also uninteresting and predictable. Each story aims at conversion by denouncing Hinduism and offering promises of food, medicine, and equality. Ironically, the credulity of converts is played upon by assigning unrelated causal relationships to events. For instance, when a couple prays to Hindu gods for a son, their wish remains unfulfilled, but as soon as they pray to Jesus, a son is born to them.

479. Sengupta, Abhijit. *The Man from Sunderbans*. Illustrated by Jagdish Joshi. New Delhi: Children’s Book Trust, 1981. 46 p. Grades 4-6.

When Arjun, a medicine man from the Bahadur tribe, comes to live with Tutul Dutt’s family in Calcutta, he finds that his primitive life in the Sunderbans has not prepared him for the materialistic and self-serving ways of the city. Similarly, when Tutul’s father, who is a Range Officer, takes his family to the Sunderbans, they are misfits. While Tutul admires Arjun, and while Mr. and Mrs. Dutt eventually come to acknowledge Arjun’s magical power over animals, there is no real understanding between them. Mr. Dutt does not comprehend Arjun’s tender feelings for animals and the extent to which the Sunderbans have been exploited by poachers. Arjun’s moral superiority is symbolized by his rejection of the Dutts and civilization.

As a multicultural book, the characters and events are orchestrated to emphasize that there is no meeting ground — not even on the human level ~ between the two cultures. Arjun is characterized as the idealized natural man who is childlike and gullible when in the midst of organized society. Derogatory words like “strange” and “savage” are repeatedly used to describe Arjun’s culture.

480. Shankar (Keshav Shankar Pillai). *Hari and Other Elephants*. Illustrated by Pulak Biswas. New Delhi: Children’s Book Trust, 1967. 61p. Grades 3-5. Six elephant stories from South India plead for a better understanding and treatment of elephants who are exploited to serve man. These stories display the emotions and thoughts of elephants when they are worried, when their feelings are hurt, and when they are ill-treated. As the stories sensitively reveal the motives underlying the elephants’ reactions to situations, the elephants emerge as extremely caring, loyal, and intelligent animals. Biswas’ excellent illustrations also capture the majesty and sense of fair play among elephants.

481. _____. *Mother is Mother.* Illustrated by Pulak Biswas. New Delhi: Children's Book Trust, 1968. N.p. Grades K-3.

A mother squirrel's repeated attempts to comfort and feed her caged baby make Ravi question his "heroic" capture of the squirrel. Ravi's inner agony and personal growth are symbolized by his inability to sleep all night. The touching scene he witnesses between mother and child, when the mother sneaks into Ravi's room late at night to soothe her baby to sleep, teaches Ravi to become sensitive to the feelings of animals. Not wanting to inflict pain on others, he releases the squirrel and becomes the real hero of the story.

482. _____. *Sujata and the Wild Elephant.* Illustrated by author. New Delhi: Children's Book Trust, 1965. 39 p. Grades 1-3.

This is a tender story of friendship between a lonely girl, Sujata, and a rogue elephant named Sudharman. When Sujata offers a banana to the wild elephant, he reciprocates her affection and they meet secretly in the jungle. However, when Sujata is unable to meet Sudharman due to her mother's illness, and later because Sujata and her mother are forced to leave the village because of the elephant, Sudharman becomes dangerous and destroys the village. Sujata assumes responsibility for her friend's behavior and boldly challenges him to go into the jungle forever.

483. Shankar, Alaka. *Is That a Ball?* Illustrated by Geeta Vadhera. New Delhi: Children's Book Trust, 1987. N.p. Preschool-K.

This picture book focuses on a toddler's joy at discovering the shape of a ball in the objects surrounding his world. Young Vedant is depicted as learning and growing in the midst of his warm and loving extended family.

484. _____. *My Muffy.* Illustrated by Amit Sri. New Delhi: Children's Book Trust, 1983. N.p. Preschool-Grade 1.

Both text and illustrations portray the warm relationship between a little girl and her stuffed doll, Muffy, in this prize-winning picture book. Fantasy and reality mingle as the girl's entire life at home is centered on playing with Muffy. The cut-and-paste illustrations capture the movement and personalities of the characters.

485. _____. *My Name Is Anil.* Illustrated by Amit Srivastava. New Delhi: Children's Book Trust, 1985. N.p. Preschool-Grade 1.

This picture book describes an entire day in Anil's life from the time he wakes up till he goes to sleep at night. While the text is stilted, the attractive cut-and-paste illustrations invite readers into Anil's warm and secure world.

486. _____. *Sonall's Friend.* Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1976. N.p. Preschool.

The world of babyhood is captured through the story of Sonali and her friend Kaa-Kaa, the crow.

487. _____. *The Thirteenth Room*. Illustrated by Gouranga Ghosh. New Delhi: Children's Book Trust, 1979. 24 p. Grades 4-5.

In this fantasy a young girl, Sudha, is wrongfully punished for entering the forbidden thirteenth room in the house of the Goddess of the Jungle. Abandoned in the jungle, Sudha is rescued by a prince who marries her; yet, Sudha's punishment continues and her sons are taken away from her. It is only when she is to be burned as a witch by the irate citizens that her former best friend admits to having entered the forbidden room.

This is a rather contrived and meaningless fantasy that does not answer some crucial questions. Why does the Goddess have so many young girls living with her? What is the secret of the thirteenth room? Could not the goddess' supernatural powers discover Sudha's innocence?

488. Sharp, Margery. *Miss Bianca in the Orient*, Illustrated by Eric Blegvad. New York: Dell, 1970. 144 p. Grades 4-6.

Miss Bianca, the energetic President of Mouse Prisoners' Aid Society, goes to the Orient to rescue the Ranee's page from being trampled to death by the royal elephant. Miss Bianca's adventure reflects an Eurocentric bias through pejorative terms like "orientally thoughtless," and prejudicial views that oriental traditions are ineffectual, the characters frivolous and capricious, and the kingdoms poorly managed. Additionally, exotic details are fully exploited in descriptions of marble palaces, reflecting pools with lotuses, and royalty clad in rich brocades and gems. Yet, underneath all this splendor is cruelty and a lack of regard for human life. It is Miss Bianca, the do-gooder figure, who uses her intelligence to single-handedly rescue the oppressed prisoner and end the Ranee's inhumane practice of trampling people who displease her.

489. Shaw, Denis. *The Twins of India*. The Twins Series. Illustrated by Geraldine Spence. London: Jonathan Cape, 1959. 156 p. Grades 5-7.

The happy, carefree life of the twins, Gokul and Leela, is spoiled when they learn that the family cannot afford the usual celebrations for the festival of Goddess Durga because the river has swept their good rice fields, leaving them only one small field for cultivation and the useless Field of the Mounds. This dilemma is solved in a rather contrived manner when an archeologist comes to their village in Bengal in search of some ancient pottery. In their effort to cultivate the useless field, the twins find identical pottery shards. This leads them to the museum in Calcutta where they have many adventures with a juvenile thief, a kidnapper and exploiter of children, and a museum attendant who accidentally locks them up. The antiquity of the pottery is verified and the story is resolved satisfactorily, the Field of the Mounds is the site of an ancient civilization and Father is paid handsomely for it.

In adhering to the formula of the Twins Series, Shaw also provides a realistic picture of the life of villagers and the plight of runaway children in Calcutta. A loving family and

pride in their Indian heritage add depth and meaning to the lives of the twins. Shaw does, however, display some bias against Indian culture when he refers to the gods as “strange,” and when Panditji’s fortune telling is ridiculed as a hoax.

490. Sherman.D.R. *Old Mali and the Boy*. New York: Little, Brown, 1964. 159 p. Grades 7-9.

The atmosphere of a British boarding school nestled in the Himalayan ranges is subtly and powerfully evoked; yet, it is not central to the story. It is the human drama of friendship, survival, and maturity that is important. In this deeply moving colonial novel, readers witness the friendship and sacrifice of a young British boy, Jeffery, and his old Nepalese gardener, Mali. Mali not only fills the void left by his father’s death, but teaches Jeffery everything he knows about chopping wood, killing snakes, and forest lore.

From the opening chapter, Jeffery’s physical endurance and courage are tested when he is caned by the headmaster for a school boyish prank. For comfort, Jeffery makes Mali repeat the story of his first hunt when he earned honor by shooting a trapped bear. Like a father, Mali gives his prized hunting bow to Jeffery and teaches him how to make arrows. On Jeffery’s insistence, Mali agrees to take him on a deer hunt deep in the Himalayan khuds (ravines) and trains the eager and petulant lad in the art of hunting and camping in the wilderness. When they do not find any deer, and Mali insists on returning in order to fulfill his promise to Jeffery’s mother to bring him back safely on the third day, Jeffery satisfies his primitive passion for hunting by shooting a monkey. No sooner does he scoff at Mali’s superstition that killing a monkey brings bad luck, than Mali’s foot gets caught in a metal trap as he lunges forward to put the monkey out of his misery. Slowly, the horror of the situation is revealed to Mali and the readers: Jeffery cannot return from the jungle alive to get help for Mali because he does not know the way out. Mali’s determination to keep his promise to the Memsahib enables him to endure intense pain as he first convinces, and then instructs Jeffery to amputate his leg. Jeffery’s aim misses, and the ax splits open the old clamp instead.

The parallels between Mali’s initiation with the bear and Jeffery’s with the trapped Mali are carefully structured. The jungle is now the testing ground for Jeffery as it had been for Mali. Each detail is subtly repeated as all superficial distinctions of race, social class, and culture between British and Indian are stripped as Jeffery goes through the primeval drama of survival. Just as the father took the son to hunt in the jungle, so the son now cauterizes the badly mutilated leg of the aged, dying father, and leads him back on crutches. Jeffery even carries Mali on his back to get medical help, not realizing that Mali had died when they reached the outskirts of the town, satisfied that he had honored his promise. We respect Mali for his pride, his skill, and his loyalty; and Jeffery for his newly-acquired patience, selflessness, and reverence for Mali.

491. Sherwood, Mary. *Little Henry and His Bearer* and *The Last Days of Boosy*. Worthington, England: Henry E. Walter, 1967. First published in 1814 and 1842 respectively. 93 p. Grades 6-8.

The story of Henry Lane, set in India during the time of the East India Company, was originally intended to serve as a missionary novel and to provide an example of the

religious education of children. Orphaned when he was just a few months old, Henry is adopted by a worldly British lady who neglects his physical, social, educational, and religious needs. Fortunately, Henry's faithful Indian servant, Boosy, nurses him through childhood illnesses with tenderness and love, but, according to the puritanical tradition of the day, Henry is considered an indulged heathen who cannot speak English, dresses like a native, and worships Hindu idols. When Henry is five, the daughter of a visiting clergyman converts him to Christianity through intensive Bible instruction, fervent prayers, and the threat of everlasting punishment as the consequence of sin. Henry becomes a pious child who tries to remedy his former wickedness by leading his beloved Boosy away from wooden Hindu gods, foolish ceremonies, and superstitions. In a melodramatic deathbed scene, the eight-year-old Henry faces death bravely with full faith in the redemptive power of Jesus and the satisfaction that he has saved Boosy from spiritual ignorance.

The second part of this book, *The Last Days of Boosy*, also believed to be written by Mrs. Sherwood, continues the sad story of Boosy after the death of Henry. The account is presented in the form of two letters written by Arthur MacNeil and Theophilus Smith. This is an unappealing story because there is very little action; rather, the plot serves as an excuse to insert long passages denouncing Hinduism and the "evil" nature of its followers. After Henry's death, Boosy is persecuted by his fellow servants for secretly believing in Christianity. Finally, on his deathbed, Boosy has the courage to openly admit that he is a Christian and to have his grandson, named Henry after his late British sahib, baptized. To modern readers, the story serves as a commentary on the attitudes of British colonials and missionaries.

492. *Short Stories for Children*, New Delhi: Children's Book Trust, 1982. 116 p. Grades 3-6.

This is a collection of stories submitted by participants at a Writers Workshop conducted by Children's Book Trust. While the stories are generally brief and sketchy, they center around interesting incidents from history and contemporary life that suggest profound themes.

493. Simeons, A.T. W. *Ramlal*. Illustrated by Robert Shore. New York: Atheneum, 1965. 176 p. Grades 5-7.

Young Ramlal goes from rags to riches by virtue of his intelligence, confident demeanor, and mysterious power over animals. His talent is recognized by the Eton-returned Maharajah who employs him as trainer of the prized Loki, a grand African cheetah in the Cheetah Hall of the palace. Loki and Ramlal become one as they hunt, sleep, eat, play, exercise, and talk together. Ramlal's power over the cheetah, and the pride and dignity with which he addresses His Highness, win him the respect and admiration of all except the drunken and ineffectual Major Kazan. As the tension rises, Major Kazan's jealousy towards the elite cheetah trainers leads him to whip Loki and Ramlal. Loki attacks and kills the Major, and Ramlal goes into hiding to escape the wrath of the Maharajah. When the truth is revealed, Ramlal is adopted by His Highness, married to the head trainer's daughter, and, eventually, appointed head trainer. Simeons,

who served in India as Member of the Legislative Assembly and Director of Medical and Health Services for the Deccan states, evokes the excitement and glamour of India's recent past of maharajahs, palace splendor, and royal hunts. Ramlal's story provides readers with a detailed account of the life and training of hunting cheetahs that Catherall had hinted at in *Freedom for a Cheetah*.

494. Singh, Jacquelin. *Dee Kay and (he Mystery of the Laughing Nataraj*. Illustrated by Sugato Dhar. New Delhi: Thomson, 1980. 126 p. Grades 5-8. When Dee Kay, a Delhi teenager, finds a statue while on a school picnic to the zoo, he becomes the target of two rival gangs of antique smugglers. The mystery of the stolen statue not only involves readers in the thrilling adventures of Dee Kay and his friends, but it also portrays the life of upper class children in contemporary Delhi.

495. Singh, R. Lal, and Eloise Lownsbery. *Gift of the Forest*. Illustrated by Anne Vaughan. New York: McKay, 1942. 296 p. Grades 7-9.

When Bim adopts an abandoned tiger cub, the mixed reactions of family and neighbors represent the various ways in which nature and wildlife are viewed. To his saintly grandfather, Bapu, the jungle is an initiation into the philosophy of *ahimsa*. He believes (hat through love and peace one can find affinity with animals. Outside the home, Bim and his tiger, Heera, encounter violent opposition from superstitious villagers who are terrified that the theft of the cub will result in revenge by the tigress. In a dramatic episode, Bapu is tied in the jungle for two days, but no harm comes to him. Superstition is vanquished and Bim is allowed to keep his pet.

As Bim and Heera grow, eat, sleep, and play together, the practical question of what to do with a grown tiger has to be faced. The majestic Heera can either be placed in captivity or be exploited by the Maharajah who makes Bim and Heera stage sham fights for his pleasure. Bim's love for his pet prompts him to free Heera so that he can explore the wider world of the jungle and find his true nature.

The plot of *Gift of the Forest* is quite obviously contrived to raise one's awareness of the destruction and exploitation of wildlife. In so doing, it also perpetuates the usual exotica and stereotypes about India: teeming wildlife, sages chanting Sanskrit hymns, cobras being calmed by music, and maharajahs on tiger hunts.

496. Sinha, Nilima. *Adventure before Midnight*. Illustrated by Sujasha Dasgupta. New Delhi: Children's Book Trust, 1987. 120 p. Grades 5-7.

The events and characters of this historical novel lack originality as they merely portray the stormy events preceding India's independence from the British. The fast-paced plot narrates the exploits of three friends - Hari, Anwar, and Krishna - as they help older students by engaging in acts of civil disobedience. Similarly, the characters are stereotyped ink) those who either embody or reject the Gandhian principles of satyagraha and nonviolence. When Anwar, a Muslim, becomes the victim of rioting and looting, the theme of nonviolence extends to the division between Hindus and Muslims. The author's insensitivity to multicultural issues is implied in the necessity of making Anwar serve

India in an exceptional capacity before his patriotism is recognized in the form of a national award.

497. *Adventure on the Golden Lake*. Illustrated by Mrinal Mitra. New Delhi: Children's Book Trust, 1986. 112 p. Grades 5-7.

Winner of the second prize for General Fiction in the 1985 competition sponsored by Children's Book Trust, this fast-paced mystery story takes readers to Kashmir. While mountain climbing, Nina and her older twin brothers, Anand and Ajit, arrange to meet two British girls at a houseboat in Srinagar, but the girls are missing. Their search leads them to a ring

of international spies that is selling India's military secrets. Tension and suspense build as the children go from one dangerous situation to another till the kidnapped girls are rescued and the criminals apprehended. Since the scene shifts rapidly, Sinha has the opportunity to describe the varied attractions of Srinagar with its luxurious houseboats, shikara rides, Mughal gardens, and palaces.

498. _____. *The Chandipur Jewels*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1981. 113 p. Grades 4-6.

The grandeur and pride of medieval Rajput culture are evoked as three children search for their family jewels. In following the clues whispered by their dying grandfather, the children face dangerous encounters in the ancestral fort and palace and, finally, capture the physician who was trying to steal their inheritance. *The Chandipur Jewels* has strong female characters who participate actively in the adventure. It won the first prize in the 1979 competition held by Children's Book Trust.

499. _____. *So Can I*. Illustrated by Geeta Vadhera. New Delhi: Children's Book Trust, 1988. N.p. Preschool-Grade 2.

The theme that girls can perform just as well as boys in all activities overpowers this picture book. The colorful illustrations of animals and children skillfully portray a series of brother-sister pairs engaged in playful competition.

500. _____. *Vanishing Trick at Chandipur*. Illustrated by Subir Roy. New Delhi: Children's Book Trust, 1984. 108 p. Grades 5-7.

Winner of the second prize for fiction in the 1982 competition organized by Children's Book Trust, this novel continues the adventures of Sarika, Praveen, and Sunil in their ancestral town of Chandipur (see #498). When Grandfather, a rich zamindar, arranges a party and magic show for the children, an ancient urn gifted to Chandipur disappears. The three children display great courage and intelligence as they trail the suspects and examine and interpret each clue.

501. Sinha, Sarojini. *The Goddess of the River*. Illustrated by Jaya Wheaton. New Delhi: Children's Book Trust, 1971. 113 p. Grades 5-8.

Traditional India blends with modern technology in this mystery of an eighth century statue which is unearthed when a dam is being built. The villagers install the statue in a temple, not realizing its antiquity or monetary value till an archeologist arrives on the scene. Following the typical formula plot, it is with the intelligence and bravery of three boys and a girl, especially the latter, that the missing statue is recovered and the thieves caught. The suspense is well-handled, and the personalities of the four children made believable. The story is especially valuable because it portrays the friendship and mutual respect between village children and the sons of engineers who have moved to the village to build and run the dam.

502. _____. *The Man in Khaki*. Illustrated by Saila Chakravorty. New Delhi: Children's Hook Trust, 1973. 89 p. Grades 3-5.

A group of children accidentally finds the hideout of some foreign spies and solve the mystery of the derailed military train. The setting of a small railway junction and a medieval fort are deftly integrated into the plot.

503. _____. *Panchgaon Mystery*. Illustrated by B.C. Varma. New Delhi: Children's Book Trust, 1975. 71 p. Grades 4-6.

When fourteen-year-old Sudarshan is suspected of stealing money from a brick factory, his friends begin their own investigations. The search for the real thief leads them to a gang of smugglers who use the factory to transport illegal gold. While the outcome of the story is predictable, the village setting with its lake and submerged temple adds authentic local color, as well as forms an integral part of the plot. This is a typical boys' mystery in which the female characters play a secondary role.

504. Slobodkin, Louis, *The Polka-Dot Goat*. Illustrated by author. New York: Macmillan, 1964. 40 p. Grades K-3.

When Sham Babu and his father come to the market in Delhi to sell their herd of goats, no one will buy the newborn goat that is Sham Babu's pet. The tension between the father's anxiety to sell the goat and return to his village and Sham Babu's tender feelings for his pet are delicately handled. Sham Babu does everything possible to make his pet attractive: he cleans and brushes its white coat, paints polka dots, and crowns it with flowers, but no one will buy it. All the alternatives are considered, including selling it to a hotel, a small family that can cook it with vegetables, a glove maker, or a wool dealer. The story ends happily for all when Sham Babu accidentally discovers that his goat can dance on its hind legs when he plays his reed flute. Sham Babu and his polka-dot goat stay on in Delhi to entertain dinner guests in a big hotel, and Sham Babu soon becomes rich and famous. The seriousness of the subject matter is balanced by the line drawings which bring out the tenderness and humor of the situations.

505. Sommerfelt, Aimee. *The Road to Agra*. Translated from the Norwegian by Evelyn Ramsden. Illustrated by Ulf Aas. New York: Criterion, 1961. First published in 1959 as *Veien til Agra* by N.W. Damm, Oslo. 191 p. Grades 5-8.

Thirteen-year-old Lalu takes his younger sister, Maya, on a 300-mile journey to Agra to get treatment for her failing eyesight. The episodic plot is a series of stereotypical situations that one associates with India: cobras, camels, performing bears, thieves, a maharajah's son riding an elephant. Upon reaching Agra, their hopes are shattered when the hospital gatekeeper rudely bars the way. As they leave the city in disappointment, they are helped by the UNICEF and WHO crew who are distributing free milk and medicines to the lepers and poor. Amazed at such generosity, the children are told that "Far, far away from here there is a country where everyone has plenty of food. Not like here in India, where there are lots of people and very little food. If some child or other in that far-away country decides he doesn't want an ice cream cone and gives the money to UNICEF instead... then *you* will get a glass of buffalo milk."

Although Lalu's determination and fortitude are to be admired, the other characters are stereotypical and one-dimensional. The UNICEF officials are all compassion; the city dwellers cold and insensitive; and the villagers warm and hospitable. India is presented superficially as a country full of exotic animals, poverty, and insurmountable problems that only international agencies can solve.

506. _____. *The White Bungalow*. Translated from the Norwegian by Evelyn Ramsden. Illustrated by Ulf Aas. New York: Criterion, 1964. First published in 1962 as *Den Hvite Bungalowen*. 126 p. Grades 5-8.

In this sequel to *The Road to Agra*, Lalu is presented with an all-or-nothing choice between becoming a doctor or remaining in his village. Dr. Prasad's white bungalow in Agra becomes a symbol of hope and prosperity for Lalu, and he thinks the only way he can serve his family and India is through medicine. However, when the monsoons fail and there is widespread famine and hunger, Lalu assumes his family responsibilities by remaining in the village. Lalu's goal now shifts to bringing modern farming to Ratwa with the help of the government and foreign agencies. This yearning for the new becomes a metaphor for the comparative youth of India and her plans for technological progress.

As in her previous novel, Ratwa is portrayed as a backward village whose lifestyle and attitudes have not changed in centuries, and people are resigned to hunger, poverty, and disease. Sommerfelt lacks an in-depth knowledge of Indian culture and the dignity it lends to individuals. Furthermore, every Indian custom is designated as being religious in nature and more often than not a reflection of India's backwardness. The harmony and peaceful coexistence between villagers and nature is not explored as being vital to the culture. Old values simply represent fatalism and resignation to existing conditions.

507. Srivastava, Sigrun. *My Garden*. Illustrated by author. New Delhi: Children's Book Trust, 1976. N.p. Preschool-Grade 2.

The text and illustrations clearly reflect a young boy's pride in his garden. Young readers will learn that the protagonist assumes full responsibility for tending his garden. They will also learn of the passage of days and seasons and that in gardening patience is necessary in order to enjoy the rewards of one's hard work. The illustrations, which are done in collage, are very attractive and cleverly executed.

508. _____. *My Mother*. Illustrated by author. New Delhi: Children's Book Trust, 1978. N.p. Grades K-3.

Young Papu's admiration for her mother is warmly expressed in this picture book. The little girl's world is filled with love and security as she helps her mother with household chores. While Mother is also good at gardening, painting, and helping with homework, it is her stereotypical role as a mother who stays at home that is emphasized. The author should avoid wordiness so that the illustrations can more accurately reflect the text.

509. _____. *My School*. Illustrated by author. New Delhi: Children's Book Trust, 1978. N.p. Preschool-Grade 1.

Young children will enjoy the colorful collages in this picture book; however, the illustrations do not accurately portray the text. It is difficult to identify the narrator as her facial features have not been individualized and her dress keeps changing as she goes through the school day. Careful attention also needs to be given to derogatory diction as it may encourage stereotyping and verbal abuse in children. For instance, the naughty boy who pulls the protagonist's hair is described as being fat.

510. Swami, Minnie P. *My Wall*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1985. N.p. Preschool-K.

A lonely boy draws a wall with a garden, tea table, and party things to entertain himself. Yet, one does not feel sorry for the child because when he invites his family to join in the play, they love it. An excellent story of family sharing and togetherness, *My Wall* won the Children's Book Trust second prize for picture books.

511. Thampi, Parvathi. *Geeta and the Village School*. Illustrated by Ronni Solbert. Garden City, N.Y.: Doubleday, 1960. 64 p. Grades 2-4.

The familiar theme of promoting rural education, especially for girls, is handled in a unique and sensitive manner. It is not the traditional villagers who are opposed to change, but Geeta herself who is reluctant. As a shy child who is easily frightened by dark clouds and thunder, she prefers the comforts of home to venturing into the unknown. One day, when Geeta is running away from the noise of an airplane, she bumps into the school teacher who arouses her interest in learning when he explains the cause of the noise. He convinces her that the more she learns to understand things, the less afraid she will be. Geeta happily makes the decision to attend school. Black-and-white illustrations portray

Geeta's personality as well as the simple, yet happy life in a South Indian village.

512. Thoger, Marie. *Shanta*. Illustrated by Marvin Friedman. Chicago: Follett, 1968. First published in 1961 by Gyldendal, Copenhagen. 160 p. Grades 6-8.

When Shanta and her family go to the city to shop for her wedding, they are at once awed by the prosperity that comes with modern technology and the extremes of beggary, thievery, kidnapping, and lack of hospitality. The story ends on a note of hopelessness when a disease, which is never mentioned by name, spreads through villages and cities killing masses of people, including Shanta's parents and the boy she is to marry. Shanta's

loving and nurturing personality gives her the strength to fulfill her family obligations by continuing to live in her poor village in South India, instead of moving to her uncle's comfortable house in the city. The village offers her a life of quiet dignity and strength by being self-sufficient and close to nature.

While Shanta's development from the playfulness of childhood to the responsibilities of adult life is drawn sensitively, Thoger's reporter-like style of cataloging the features of village and city life in India overburdens the story. While there is no distortion of details, *Shanta* is yet another book about the backwardness of India.

513. Treez, Denise and Alain. *The Royal Hiccups*. Illustrated by author. New York: Viking, 1965. N.p. Preschool-Grade 1.

The text and illustrations of this delightful picture book describe the amusing efforts of a young prince to stop his hiccups. Since fear is said to cure the hiccups, the prince ventures into the dangerous jungle. He meets snakes, monkeys, elephants, and a lurking tiger, but nothing seems to frighten him till the tiger leaps towards his father. In fear, the prince hiccups loudly, frightens the tiger, and gets rid of his hiccups by giving them to the tiger.

514. Vallikkannan. "Madam Rides the Bus." Translated by K.S. Sundaram. Illustrated by R.K. Laxman. In *Stories from Asia Today: A Collection for Young Readers*, Book One, 21-31. Asian Copublication Programme Series. New York and Tokyo: Weatherhill Heibonsha, 1979. Grades 3-5.

Eight-year-old Valli displays her growing independence when she boards a bus alone. She is proud of her elaborate plans to collect the fare, calculate the time the excursion to the city will take, and coincide it with her mother's afternoon nap. On her way to the city, Valli enjoys the passing sights on the road — even when the frightened cow charges in front of the bus - with the curiosity and glee of a child. Yet, her journey back teaches her the bitter realities of life when she sees the dead cow on the road. Valli returns home a truly mature and subdued girl.

515. Villarejo, Mary. *The Tiger Hunt*. Illustrated by author. New York: Knopf, 1959. N.p. Preschool-Grade 1.

When a young boy accompanies a maharajah on a tiger hunt, the friendly tiger licks the boy affectionately when he is taking a nap. The boy tries to prevent the maharajah from shooting the tiger, but to his delight the maharajah was only going to take photographs. The illustrations add subtle humor to the text by clarifying that the story is a pun on the word "shoot."

516. Voegeli, Max. *Prince of Hindustan*. Translated by Ruth Michaelis-Jena and Arthur Ratcliff. Illustrated by Felix Hoffman. New York: Walck, 1961. 224 p. Grades 7-10.

When Ali, a beggar boy of Baghdad, finds out that he is actually a prince of Hindustan, he undertakes the long and dangerous journey to India. His story is full of wars, treachery, captive princesses, and evil viziers. The entire adventure is contrived to create an Arabian Nights atmosphere of silken tents and rich palaces, caliphs with jeweled turbans, and “strange” gods and holy men. This exotic atmosphere is not essential to an understanding of the characters or story. In addition, historical and cultural details have not been carefully researched. For instance, some Hindu characters are given Muslim names.

517. Weiss, Renee Karol. *The Bird from the Sea*. Illustrated by Ed Young. New York: Crowell, 1970. N.p. Grades 2-4.

The most beautiful bird in the world, whose colors change with the changing environment, is caught by Devi’s father and made the good luck symbol of the town. The bird does not respond to the royal treatment, but longs to soar in the air and hear the sound of water swishing over sand. It is only when the bird is near death that the officials agree to release it, Devi comes to understand that such creature needs to fulfill its own nature in order to be happy and that love should not enslave another. Along with this philosophic debate, there is criticism of governmental bureaucracy and red tape. While Young’s exquisite Persian-style illustrations evoke the elegance and grandeur of the Mughals, Weiss’ text suffers from wordiness and constrains the readers’ imaginations.

518. Weston, Christine. *Bhimsa, the Dancing Bear*. Illustrated by Roger Duvoisin. New York: Scribner’s, 1945. 120 p. Grades 5-8.

David escapes the boredom of his life on the Indian plains by running away from home with Gopala and his dancing bear. As Gopala tries to return to his mountain home, they outwit a band of robbers and escape from an ineffectual and capricious ruler. The colonial attitude of superiority is reflected in young David’s derogatory remarks and an unrealistic account of Indian life and culture. The episodic plot of this adventure story is trite, and the characters are superficially developed.

519. Wurthle, Fritz. *The Prince of Fergana*. Translated from the German by Patricia Crampton. Illustrated by Paul Flora. London: Abelard-Schuman, 1962. 188 p. Grades 7-9.

Based on the Persian autobiography, *The Baburnama*, this historical novel recreates the early career of Emperor Babur, founder of the Mughal empire in India. The story begins when twelve-year-old Prince Zadir, grandson of Timur Lane, becomes King of Fergana in Turkestan after his father’s murder. Zadir changes from an irresponsible youth to an able leader and soldier who is lovingly called Babur, the tiger. Like his role model, Alexander the Great, Zadir even at this young age displays the qualities that will later help him to conquer the coveted land of India. The novel is rich in details of the courtly lifestyle of the Arabs and the spirit of learning and adventure that enabled them to establish great empires,

520. Wyckoff, Charlotte Chandler. *Jothy: A Story of the South Indian Jungle*. Illustrated by Kurt Wiese. London: Longmans, Green, 1933. 305 p. Grades 7-12.

Jothy's life changes dramatically when her family adopts Christianity. From an outcast pariah who is ill-treated by caste Hindus, she gains dignity and self-worth when she is given educational opportunities and is treated with respect. Jothy's earlier suffering is vindicated when the rich master's daughter is admitted to the same Christian boarding school and she befriends Jothy. All the events are orchestrated to illustrate Jothy's inner growth after converting to Christianity as compared to the lack of freedom, superstitious beliefs, and insensitive nature of the Hindu girls.

521. _____. *Kumar*. Illustrated by Robin Jacques. New York: Norton, 1965. 192 p. Grades 6-8.

When Kumar moves to the village, he finds that his attitude towards superstitions, religion, untouchables, and women offends the orthodox beliefs of the villagers. Once he starts school, however, the school master, a disciple of Gandhi, involves him in the work of the Congress Party to educate youth. He is taught that India's fight for independence is also a fight for the freedom and rights of women and untouchables. The schoolmaster's efforts are paralleled by the American missionary's work with the untouchables. The story ends with Independence in 1947 and a shift from earlier biases in the village.

This novel is based on Wyckoff's childhood experiences in India and her lifelong work as a missionary in a South Indian village. While *Kumar* details the work of Christian missionaries in India - conversion, monetary help, guidance in farming, education for untouchables —, it is not an offensive novel. Gandhian ideals and the self-help policies of Indian villages are presented as being primarily responsible for the

changing attitude of the characters. Education is the means to an enlightened, progressive attitude, and youth the instrument.

522. Vila. *The Little Elephant*. Text by Arthur Gregor. New York: Harper and Row, 1956. N.p. Preschool-Grade 3.

This picture book has a collection of endearing photographs of elephants and an eloquent text that interprets and extends the photographs. Japu's character is portrayed with depth and sensitivity as he develops from a timid baby elephant who needs his mother's care and protection to a determined young elephant who proves himself worthy of attending the royal parade. Japu's dream of seeing the parade of gaily decorated elephants with howdahs and rich tapestries comes true when the maharajah invites him to lead the procession. The photographs by Ylla especially capture the tender relationship between Japu and his mother.

523. Yolen, Jane. *Children of the Wolf*. New York: Viking, 1984. 136 p. Grades 6-8.

Based on Reverend J.A.L. Singh's controversial diary, published in book form as *Wolf Children and Feral Man* (Harper, 1939), Yolen recreates the drama and tension of the recovery and education of two feral children from the Sal Forest in Bengal in 1920. The novel recounts the efforts of a British missionary, Mr. Welles, and his wife, who run an orphanage, to "civilize" Kamala and Amala, approximately ten and three years of age. Yet, the novel goes beyond their fruitless attempts to teach the girls to wear clothes, walk upright, use language, and eat cooked food. It focuses primarily on fourteen-year-old Mohandas, a student at the orphanage. Presented from the perspective of the quiet and sensitive Mohandas, *Children of the Wolf* attains an ironic dimension. Mohandas is ashamed of Welles' efforts to humanize two beings who had harmed no one, and he is frustrated at his lack of power to stop it. Mohandas, who has been entrusted with their education, accepts Kamala and Amala for what they are. In attempting to teach them through genuine caring, he overcomes his own weakness to communicate. Through Mohandas, Yolen gently mocks Welles' cruelty in exploiting the wolf children for his own ends: he hopes to affect a Christian miracle by helping the girls to ascend Darwin's ladder, so that they can praise the Lord and serve as an example to superstitious, heathen India. In the end, Kamala (Amala dies of worms and dysentery) rejects civilization and returns to the jungle after she is inhumanly treated by one of the students. While Kamala reverts to her old animal ways for the remaining years of her life, she has permanently touched the life of Mohandas to whom she represents his unspoken, solitary self.

POETRY

524. Aldan, Daisy, selec. *Poems from India*. Illustrated by Joseph Low. New York: Crowell, 1969. 158 p. Grades 10-12.

The poems in this collection represent the poetic traditions of all the major Indian languages. They are arranged according to broad historical periods like Ancient, Medieval, and Modern. For instance, Sanskrit poetry is permeated with religious concern and the philosophy of the Vedas. It ranges from the Song of Creation and hymns honoring the elements to the court poetry of the medieval period. The section on modern poetry is the longest, covering a variety of themes and styles.

An excellent introductory chapter reviews Indian poetry and evaluates its literary excellence and depth of vision. The illustrations tend to be exotic and serve mainly a decorative function.

525. Bond, Ruskin. *To Live in Magic: A Book of Nature Poems*. Illustrated by Suddhasattwa Basu. New Delhi: Thomson, 1985. 30 p. Grades K-3.

The intention of these simple poems is to take the younger child beyond the formalities of organized religion to the realm of nature which is "the great unifier." Written in the form of a child's prayers, the poems reflect a quiet awareness of the mystery and joy of nature leading one to "a simpler, fresher, cleaner world where man, nature, and God are one." The child does not make a special pilgrimage to the shrine of nature, but experiences its wonder and magic in the silence of the night, in the sunrise, in

planting a cherry tree, in seeing the foolish beetle repeatedly fall in the fish bowl, and in the blessing bestowed upon a house by the shadow of a tree. With humor, and without a trace of didacticism, “Room for Elephants” and “Tigers Forever” give the message that wild animals also have a right to exist.

This is a very attractively designed and illustrated book. Basu’s color paintings convey the exuberance, the silence, and the magic of nature in all its manifestations.

526. Cassedy, Sylvia, and Parvathi Thampi. *Moon-Uncle, Moon-Uncle: Rhymes from India*. Illustrated by Susanne Suba. Garden City, N.Y.:Doubleday, 1973. 32 p. Preschool-Grade 3.

Forty-three nursery rhymes from various regions of India that are either traditionally sung by children or recited to them by adults, have been collected and translated for the first time. The authors have deliberately omitted national, religious, and moralistic rhymes, and selected only those with a universal appeal. Like the Mother Goose verses, there are lullabies and riddles, game songs and counting songs, rhymes that poke fun at the ridiculous behavior of others, nonsense rhymes, and songs that celebrate joyous festivals. The verses belie the closeness of the family structure and the love and care showered on a child, especially at feeding time by the grandmother. The Indian attitude of unity with nature is also reflected in the intimate songs sung by the child to welcome birds, insects, trees, stars, the refreshing rain shower after the summer heat, and the indulgent maternal uncle, the moon. The English translation retains the richness of detail and the musical quality of the original verses, and will appeal to children everywhere.

527. Dutt, Toru. *Ancient Ballads and Legends of Hindustan*. Introduction by Amaranatha Jha. Allahabad, India: Kitabistan, 1941. 175 p. Grades 8-12, Toru Dutt’s verse narratives in English were first published after her death in 1882. These ballads are based on episodes from the Sanskrit epics and the myths and legends of India. Although she was only twenty-one when she died, her poems, especially “Savitri,” reveal a rare gift for storytelling, character portrayal, description, and sensitivity to nature. Each episode is selected for its dramatic quality as well as the range of emotions it displays. In “Lakshman,” for example, the conflicting emotions of Sita, who is concerned about her husband’s welfare, and Lakshman, who feels duty-bound to protect Sita, are touchingly portrayed.

The Introduction is especially valuable as it summarizes the poetic career of Dutt. Critics and literary historians have compared her intellectual powers to those of George Sand and George Eliot and her passion-laden lyrics to those of Sappho and Emily Bronte.

528. Godden, Rumer. *Mooltiki: Stories and Poems from India*. New York: Viking, 1957. 151 p. Grades 9-12.

This collection contains a few poems that reflect Godden’s love for the Indian countryside.

529. Naidu, Sarojini. *The Bird of Time: Songs of Life, Death and the Spring*. New York: John Lane, 1914. First published in 1912 by Heinemann. 103 p. Grades 9-12.

In her poetry, as in her personal life, Naidu symbolizes the modern Indian woman who though educated in the western tradition is steeped in Indian culture. In celebrating nature, love and death, and simple scenes from everyday life, Naidu 's lyrics are typically Indian in imagery and sentiment. Individual poems like "Banglesellers" and "In the Bazaars of Hyderabad," though simple and descriptive, evoke a deep emotional response and philosophical inquiry.

530. _____. *The Broken Wing: Songs of Love, Death and Destiny, 1915-1916*. New York: John Lane, 1917. 120 p. Grades 9-12.

A variety of lyric poems give voice to the sentiments of the traditional Indian woman who is at once the guardian of her heritage and the champion of a free and unified India. In the various forms of the Mother Goddess, Naidu seeks solace and strength for the future.

531. _____. *The Feather of the Dawn*. Bombay: Asia Publishing House, 1961. 43 p. Grades 8-12.

Naidu's hitherto unpublished verses, collected in this volume, were prepared from drafts she made during 1927, a period of great political activity when she entered the struggle for Indian independence. These poems honor some Indian leaders, sing praises of Lord Krishna, evoke memories of childhood, and pay homage to the various manifestations of nature. In "The Festival of the Sea," for example, she describes Narieli Purnima, when fisherman on the West Coast of India offer coconuts to the sea before resuming fishing after the monsoon season.

532. _____. *The Golden Threshold*. New York: Dodd, Mead, 1922. 98 p. Grades 9-12.

These early poems, written between age seventeen and twenty-five, established Naidu as an essentially romantic poet. They express the poet's joy in nature and the Indian scene, as well as her reverence for mythological heroes and contemporary freedom fighters. Ranked as one of India's most gifted poets, Naidu's simple yet elegant verses exude a mystical quality, especially in her nature and devotional poetry.

533. Shankar, Alaka. *Time to Rhyme*. Adaptation of the Hindi original by Nirankar Dev Sewak. Illustrated by Jagdish Josh. New Delhi: Children's Book Trust, 1980. N.p. Preschool-Grade 1.

Both rhymes and illustrations emphasize the playful antics of young animals and the security they receive from loving relationships with adults. Children will especially identify with the curious nature of the animals in these verses.

DRAMA

534. Narayanswami, T.V. *Children's Drama*. Bombay: Central Chinmaya Mission Trust, 1981. 106 p. Grades 6-10.

The fourteen one-act plays in this collection were specifically written to be performed by children enrolled in Bala Vihar, a Sunday School with centers throughout India and USA. The plays embody the mission of the school to uphold and propagate ancient Indian traditions and spiritualism in young children, especially those living in western countries. The subject matter, thus, is taken from Sanskrit epics, Hindu mythology, legends, and folktales. While the original episodes are rich in action and characterization, their dramatic versions are both poorly written and burdened by long speeches on values, ethical conduct, and philosophic concepts.

BIOGRAPHY AND AUTOBIOGRAPHY

535. Ahluwalia, B.K. *Dr. Zakir Husain*. New Delhi: Children's Book Trust, 1971. 40 p. Grades 3-5.

This biography simply lists the achievements and major events in the life of Zakir Husain, India's third President, without attempting to engage the interest of the reader. The last chapter entitled "The Man," however, narrates a series of interesting episodes which could have been incorporated in the story to reveal the human side of Zakir Husain.

Ahluwalia emphasizes that President Husain's primary commitment was to the reconstruction of the educational system rather than to politics. His love for children was evident not only in his role as educator, but also as a writer who gave children's literature in India the respectability and encouragement that it had hitherto lacked.

536. Ahluwalia, H.P.S. *Higher Than Everest: Memoirs of a Mountaineer*. New Delhi: Vikas, 1973. 188 p. Grades 8-12.

Major Ahluwalia, member of the successful 1965 Indian Everest Expedition, presents his life in a frank and straightforward manner. While the autobiography naturally focuses on the lure of Mount Everest and the successful climb to the summit, the metaphor of mountaineering — the eternal quest for adventure and the urge to rise above one's environment — is extended to his later life. Soon after conquering Everest, Ahluwalia was permanently disabled in India's 1965 war with Pakistan over the Kashmir issue. The analogy between the physical conquest of the mountain and Ahluwalia's efforts to

overcome his disability through physiotherapy is striking. At a deeper level, the conquest of the “inner summit,” which he states was “something higher than Everest,” was more difficult because he had to redefine personal relationships, especially with his fiancée, and overcome a sense of inferiority and fear of people and places. The emerging portrait of Ahluwalia is that of a proud and deeply religious and loving family man who reached beyond his physical and inner limits to conquer the Everest without and within. While the subject matter is powerful and moving, the autobiography is wordy and poorly structured.

537. Alladin, Bilkiz. *Story of Mohammad the Prophet*. Illustrated by B, M. Anand. New Delhi: Hemkunt, 1979, 107 p. Grades 4-6.

Alladin combines recorded facts and legends to pay tribute to Prophet Muhammad. After giving the geophysical description of Arabia and the history of the Kaaba in Mecca, the author establishes Muhammad as the last prophet to reaffirm faith in one God as the prophets of the Old Testament and Jesus had done before him. The Prophet’s life is presented both in terms of his sacred mission, as well as his work as a humanitarian who initiated public support for the poor; as an able administrator who organized the Arabs and the conquered territories under a strong, central government; as a patron of learning; and, above all, as an exemplary human being. The above information is presented in a simple, graceful narrative style that engages the interest of readers.

538. Anand, Mulk Raj. *Chacha Nehru*. Illustrated by K.K. Hebbar. New Delhi: Sterling, 1987. 92 p. Grades 6-8.

The title implies that this biography of Nehru — whom millions of Indian children affectionately called “Chacha,” or uncle — would focus on Nehru’s love for children. While there is a brief mention of Nehru’s special relationship with children and the many activities that were arranged for them, the text does not invite young readers to share the youthful, loving side of Nehru’s character; rather, it emphasizes the activity of the rebel, the self-sacrifice of the family man, and the agony of the intellectual. Hebbar’s line drawings seem to capture the tone and subject matter of the title more effectively.

539. Baig, Tara Ali. *Sarojini Naidu*. Builders of Modern India Series. New Delhi: Ministry of Information and Broadcasting, Government of India, 1974. 175 p. Grades 10-12.

Sarojini Naidu is presented as an outstanding poet, a champion of women’s rights, a dominant force in the Indian freedom movement, and, above all, a warm human being. Through excerpts from her poems and speeches, Baig reveals the vitality of Naidu’s personality, which not only influenced her close associates but made her an exceptional orator who could inspire large crowds. Yet, the biography makes difficult reading for someone not familiar with the political events in India. Naidu’s relationship with her family, friends, and co-workers is explored mainly through lengthy quotations, making the biography choppy and incoherent.

540. Bandyopadhyaya, Anu. *Bahuroopee Gandhi*. Illustrated by R.K.Laxman. Bombay: Popular Prakashan, 1964. 171 p. Grades 6-8.

This biography deliberately avoids the political life and varied achievements of Mahatma Gandhi. Instead, it is divided into thematic chapters that focus on Gandhi's many roles as a worker. Each chapter is enlivened by numerous incidents from his life to illustrate the growth of his ideas and his unswerving adherence to them. The chapter headings are reminiscent of Gandhi's sense of humor: "Beggar," "Looter," "Jailbird," "Snake Charmer," "Fashion-setter." There is a subtle humor in the way a particular quality is introduced; for example, "If Gandhi was a king of beggars, he was also a prince of looters." R.D. Laxman's cartoons capture this humor as well as display the affection with which Indians regard these facets of Gandhi's personality. This unique biography makes delightful reading because little known facts are revealed, and readers are forced to view Gandhi in aspects other than as "Architect of the Nation."

541. Banerjee, Hiranmay. *Rabindranath Tagore*. Builders of Modern India Series. New Delhi: Ministry of Information and Broadcasting, Government of India, 1971. 195 p. Grades 9-12.

Banerjee presents the life and achievements of Tagore in the context of the social and political conditions in India. After giving a detailed account of Tagore's illustrious ancestors and the cultural environment at home, Banerjee relates them to the later literary and artistic achievements of Tagore, culminating in the 1913 Nobel Prize for his translation of *Gitanjali* into English. Banerjee also links Tagore's lonely childhood and his rebellion against the constraints of the school system to his later philosophy as an educator. When Tagore started a school at Shantiniketan for his son, he patterned it on the *tapovanas* of Sanskrit literature. Learning was imparted in the relaxed, natural atmosphere of the sky and trees, and there was a close relationship between pupil and teacher in the ashram-like lifestyle.

Banerjee quotes freely from Tagore's poems, essays, and autobiography to present him as a compassionate humanist who channeled his complex character to serve as India's spiritual, literary, and cultural ambassador to the world.

542. Barker, Carol. *Arjun and His Village in India*. Illustrated by author. Oxford: Oxford University Press, 1979. N.p. Grades 4-6.

Using the life of twelve-year-old Arjun as a point of entry, this biography portrays the lifestyle of Tilonia, a village in the colorful state of Rajasthan. By describing both the yearly cycle and daily activities of Arjun's family, Barker provides information on the desert terrain, village organization, housing, food habits, clothing, family life, farming, and religious festivities of Tilonia. In discussing Hinduism, the dominant religion of Rajasthan, Barker narrates the legends associated with two local gods, Tejaji, a warrior hero, and Ghasbappa, the protector of Tilonia.

543. Baumann, Hans. *Alexander's Great March*. Translated from the German by Stella Humphries. New York: Walck, 1968. 132 p. Grades 8-12.

Posing as the King's Runner and recorder of campaigns and stories told in the camps, Baumann presents this partial biography of Alexander. Chapters thirty-six through forty-six deal with Alexander's Indian expedition and his desire to conquer the "edge of the world." Due to the homesickness of his men, Alexander went down the Indus River and then sailed home. This account does not mention the political and cultural exchange between India and Greece that was initiated by Alexander.

544. Bond, Ruskin. *A Garland of Memories*. New Delhi: Mukul Prakashan, 1982. 112 p. Grades 5-7.

Thirty-two short autobiographical essays reveal Bond's observations on the places he has seen and the interesting and unusual friends he has made. Through a variety of essays, Bond provides a glimpse of his idyllic childhood amidst palaces, gardens, and hills, and the later experiences that shaped his pantheistic view of the world. Whether whimsical, nostalgic, philosophical, or informative, the essays enable the writer to see meaning in his life. The essays also assist readers in placing Bond's life and art in perspective because a comparison of the two indicates that the characters, images, and themes that were significant in Bond's life also ripple through the pages of his novels and short stories. For instance, his essay, "A Place of Power," reveals that the cherry tree which is central to Rakesh's childhood in the novel, *The Cherry Tree*, had its origin in a cherry seed that ten-year-old Bond impulsively planted in the foothills of the Himalayas. The world surrounding the matured tree later became a place of magic and power in Bond's life as well as in his fiction.

545. _____. *Man of Destiny: A Biography of Jawaharlal Nehru*. New Delhi: Orient, 1976. 127 p. Grades 5-8.

This biography provides not only the story of Jawaharlal Nehru's life, but that of his family and India's struggle for freedom as well. Even though Bond relies on factual details, excerpts from letters and speeches, and personal accounts of those who knew Nehru, the research does not overwhelm the text. Bond's graceful prose gently directs readers' attention to the personality and humanity of the man behind the actions. Despite Nehru's tremendous achievements as a freedom fighter, Prime Minister, diplomat, statesman, and contemplative writer, he emerges as a simple and courageous human being who retained his youthful sense of curiosity and adventure, who felt mentally and spiritually uplifted in the presence of nature, and who loved children and the simple things of life. Above all, Bond emphasizes that Nehru was an optimist who viewed his many hardships, disappointments, and tragedies as opportunities to regain his perspective.

546. _____. *Once Upon a Monsoon Time*. Hyderabad, India: Orient Longmans, 1974. 73 p. Grades 5-7.

In this partial autobiography, Bond narrates the story of his early childhood. Incidents and details are carefully selected to portray the warm and loving relationship with his family, first in Jamnagar where his father was tutor to the Maharajah's children and later in Dehra Dun with his grandmother because his father had enlisted in the Royal Air

Force. These formative years of his childhood inculcated a respect and love not only for nature, but for all human beings in spite of their differences. Yet, Bond's happy early years also brought unusual stress due to separation from his mother, the sudden death of his father, and departure from India. The autobiography very sensitively traces the shaping of Bond's Indian identity. Even though he was a British child living in colonial India, Bond had established such a strong relationship with the land, people, and culture of India that he returned permanently to live and write in the foothills of the Himalayas.

547. Bose, Sunil Kumar. *Bankim Chandra Chatterji*. Builders of Modern India Series. New Delhi: Ministry of Information and Broadcasting, Government of India, 1974. 152 p. Grades 10-12.

Bankim Chandra Chatterji (1838-1894) is presented as an immensely powerful personality who made a great impact on literature and life in India. In tracing Chatterji's development as "the first great creative genius of modern India," Bose states that the influence of western ideas could not survive Chatterji's exposure to the deplorable conditions he encountered daily as a deputy magistrate. This maturity and an awareness of the fallen state of India gave depth to Chatterji's patriotic novels like *Anandamath*. Bose points out that Chatterji foreshadowed the Gandhian emphasis on a strong moral foundation for nation-building. He upbraided people for their ignorance, indifference, and superstition. He taught (hem to feel proud of the national culture instead of slavishly imitating the West.

548. Bowles, Cynthia. *At Home in India*, New York: Harcourt, Brace, 1956. 180 p. Grades 8-12.

Daughter of the U.S. Ambassador to India from 1951-1953, Cynthia Bowles writes of her stay in India when she was a young teenager. Although the prose style is choppy and lacks maturity, it very effectively conveys the adolescent's excitement at being in India, her personal warmth and sincerity, and her youthful idealism. Bowles writes of her varied experiences in India as a student in Delhi and Shantiniketan, as a tourist, and as a social worker in villages and hospitals. Unconscious of her privileged position, she mingled freely with everyone and treated rich and poor with equal dignity. Above all, her greatest response was to the individual friends she made and her conviction that all human beings are alike despite their differences.

549. Butler, Francelia. *Indira Gandhi*. World Leaders Past and Present New York: Chelsea House, 1986. 116 p. Grades 8-12.

Butler's well-documented biography of Indira Gandhi presents Indian history, politics, and culture as it shaped the career of the Nehru family and the achievements of one woman who successfully combined her loyalty for India with modern ideas and traditional values. Butler's tone is sympathetic and appreciative of Indira Gandhi in her roles as freedom fighter, Prime Minister, world leader, and mother. In presenting Gandhi's political career, Butler concentrates on some of the major events which display her unique style, philosophy, and commitment to Indian democracy. Gandhi's brilliant handling of the language riots when she continued to address the crowd despite

having been injured by a rock; her tireless political campaigns even to the remotest villages, sometimes making twenty speeches a day; and the difficult negotiations with the Sikh terrorists for which she lost her life, are some instances in point. Butler's assessment of Gandhi's foreign policy of dynamic nonalignment is not biased by the American position. She states the facts of the controversial Bangladesh affair objectively and without distortion, Butler also enumerates Indira Gandhi's weaknesses as Prime Minister: her suspension of democratic privileges in a prolonged state of emergency, her tacit condonement of Sanjay Gandhi's violent means of social reform and government support for his industrial venture into car manufacturing, and an increasing dependence on the advice of Sanjay. Indira Gandhi is assessed as the most daring Indian leader who even after her defeat in 1977 sensed the mood of the electorate and made a comeback to serve her nation with energy until her assassination in 1984.

550. Chalapathi Rau, M. *Nehru for Children*. New Delhi: Children's Book Trust, 1967. 112 p. Grades 6-8.

Chalapathi Rau objectively presents the life of Jawaharlal Nehru from his birth in 1889 to his death in 1964. He provides details of Nehru's lonely childhood, education at Harrow and Cambridge, participation in the freedom movement, and achievements as first Prime Minister of independent India. While the biography is informative, it makes no attempt to trace the development of Nehru's character and make him come alive as a person. The entire book is written in choppy, stilted, and uninteresting sentences. The numerous black-and-white photographs, on the other hand, have been selected with care.

551. Cheney, Glenn Alan. *Mohandas Gandhi*. An Impact Biography. New York: Watts, 1983. 114 p. Grades 6-8.

Cheney eloquently portrays the life of Gandhi and the success of his philosophy of "Soul Force." Gandhi is presented not only as a deeply religious person but as a very human individual. Cheney emphasizes that Gandhi's fame has continued to grow because his ideas have application wherever there is oppression. The biography gives a detailed account of the Civil Rights Movement in America and Martin Luther King's satyagraha techniques. Furthermore, the similarities between the Indian Independence Movement and the Afro-Americans' fight for equality are enumerated. In both cases, a nonviolent crusade resulted in violence after victory and the assassinations of Gandhi and King.

552. Church, Carol Bauer. *Indira Gandhi: Rose of India*. Focus on Famous Women Series. Minneapolis, MN: Greenhaven, 1976. 62 p. Grades 3-5.

Indira Gandhi is seen as the most powerful woman in the world whose life and family were influenced by conditions in India. A series of short, choppy chapters survey Gandhi's life from her birth in 1917 to the controversial Declaration of Emergency in 1975. Numerous photographs portray Gandhi's private life and public role as First Lady for her father and later as Prime Minister.

553. Coolidge, Olivia. *Gandhi*. Boston: Houghton Mifflin, 1971. 278 p. Grades 8-12.

This detailed biography presents Mahatma Gandhi as a saint who was also a human being capable of rages, arrogance, and mistakes in judgment. Unlike other saints, Coolidge argues, Gandhi's human weaknesses are known because he lived at a time when everything he said and did was recorded in print and in the memories of thousands of people who knew him. Yet, he is by no means considered ordinary; rather, he is presented as a unique personality who through the simple, rigid regimen of his daily life challenged the assumptions of western civilization and enriched humanity by his spiritual values.

554. Corbett, Jim. *Man-Eaters of Kumaon*. New York: Oxford University Press, 1946. 235 p. Grades 7-12.

Through nine autobiographical stories, Major Corbett narrates his exciting adventures with the man-eating tigers of the Kumaon Hills, one of whom had eaten 434 human beings. These stories are more than just "shikar yarns." Each adventure provides graphic descriptions of the Indian jungle and the law of survival and their impact on the habits and personality of the man-eater, as well as on the lifestyle and organization of the hill people of northern India. Furthermore, each story is meticulously structured to provide a minute-by-minute account of the moves and counter-moves of the fearless man-eater and the tracking strategies and patience of the solitary shikari (hunter). Each episode is narrated with absolute honesty and all the related facts and unpleasant details of the kills are given.

Corbett's lifelong campaign against man-eaters was not an idle sport; he displayed the utmost respect for the courage and large-heartedness of tigers. He emphasizes that tigers are compelled through stress of circumstances beyond their control to turn into man-eaters.

If Corbett is typically paternalistic in his attitude towards Indians, one can look past it because of his genuine concern for the suffering of the people of Kumaon, his love for nature, and his personal courage, physical endurance, and intelligence.

555. Craig, Mary. *Mother Teresa*. Illustrated by Janet Fahy. Profiles Series. London: Hamish Hamilton, 1983. 62 p. Grades 4-6.

Mother Teresa's special message is to persuade children to "love until it hurts." Craig's anecdotal style allows this message to speak through Mother Teresa's selfless actions and kind words. She came to Calcutta in 1928 at the age of eighteen to fulfill her own personal mission of serving others. In establishing the Missionaries of Charity, Mother Teresa voted to serve only the poorest of the poor, the dying, and the abandoned by giving them love and a sense of human dignity. Like Gandhi, she paid close attention to small details: she lived and dressed like the poor, and when she first started her solitary career, she even begged. As her mission and fame spread, Mother Teresa opened centers in sixty countries where the homeless, the handicapped, the mistreated, the old, and the unhappy are helped. She saw the image of Christ in everyone she served regardless of race or religion. Mother Teresa is also portrayed as a courageous and indomitable woman whose firm resolve to do something, even if it meant going into war-torn

Lebanon, was always carried out through the power of her prayers and the strength of her mission. Although Mother Teresa has received the highest honors, including the Nobel Peace Prize in 1979, in her home city of Calcutta she is revered as the living Goddess Kali by many.

556. Darbois, Dominique. *Gopal: His Life in India*. Photographs by author. London: Chatto and Windus, 1967. First published in 1964 by Follett as *Lakhmi: Girl of India*. N.p. Grades 2-4.

Text and photographs take readers on a trip to the holy city of Benaras as two happy children, Gopal and his sister Lakhmi, wander through the crowded streets, bathe and wash their clothes in the Ganges, and return home to eat. It is the exotic Benaras of pilgrims on the ghats, sacred cows and monkeys, snake charmers, elephant rides, and murals on mud walls. While a variety of information on Benaras, River Ganges, elephant training, and India is unified through the two central characters, there is no attempt made to present the lives of Gopal and Lakhmi in an in-depth or meaningful way.

557. Datta, Kali Kinkar. *Rajendra Prasad*. Builders of Modern India Series. New Delhi: Ministry of Information and Broadcasting, Government of India, 1970. 355 p. Grades 9-12.

The life and achievements of Rajendra Prasad, the first President of India, are organized chronologically in chapters that focus on significant events. In presenting Prasad as an erudite scholar, humanist, patriot, and deeply religious man, Datta gives evidence of his research through extensive quotations. As is typical of this series, it is the public rather than the personal life of the subject that is emphasized.

558. Davar, Ashok. *The Wheel of King Ashoka*. Illustrated by author. Chicago: Follett, 1977. 39 p. Grades 2-4.

Davar's colorful illustrations and text introduce Ashoka as the most powerful king in the history of India. His greatness consisted in having an army, large even by modern standards, which was capable of conquering all of Asia. Yet, the biography does not focus on Ashoka's great empire, but on his pacifist policies in an era of conquest and war. After his victory at Kalinga, Ashoka was touched by remorse at the thousands of dead and wounded. Not satisfied by his changed attitude, he actively worked towards establishing a welfare state to improve the living conditions of his subjects. Furthermore, his teachings were inscribed on thousands of stone pillars bearing the carving of a wheel which symbolized everlasting justice, peace, and love. It is because the great deeds and vision of this very modern ruler still inspire us, the biography points out, that two thousand years later the Wheel of King Ashoka is honored on the flag of India.

559. Desai, Bhadra. *Indira Gandhi: Call to Greatness*. Illustrated by Padma Sahasrabuddhe. Bombay: Popular Prakashan, 1966. 117 p. Grades 6-8.

Like Butler (see #549), Desai places the life and accomplishments of Indira Gandhi in the context of the Nehru family's role in the changing political environment of India.

Written to commemorate Gandhi's election as Prime Minister in 1966 — the first Prime Minister chosen through a contest — the biography demonstrates how Gandhi was “groomed for greatness.” In tracing the political and private lives of Gandhi, Desai enlivens the accounts of jail sentences, parliamentary sessions, and visits of foreign dignitaries with interesting anecdotes. Gandhi emerges as a hard working and capable woman in her public role, and as a sensitive woman who enjoyed poetry, bird watching, and caring for exotic animals in her private life.

While the book is well-structured and the content interesting, Desai frequently abandons the chronological sequence to give commentaries and background information, thus making the text rather incoherent.

560. Eaton, Jeannette. *Gandhi; Fighter without a Sword*. Illustrated by Ralph Ray. New York: Morrow, 1950. 253 p. Grades 6-8.

Baton's intention in narrating the life of Mahatma Gandhi is to present him as a human being and not the legendary figure that he has become. Despite this avowed purpose, Gandhi emerges as a heroic and godlike individual because of his strictly regulated personal life, his service to the Indian cause in South Africa and India, and, above all, his unflinching belief in truth and universal brotherhood. Background information on Indian history, the Independence Movement, and Indian customs is deftly woven into the narrative.

561. Edwardes, Michael. *Nehru: A Pictorial Biography*. New York: Viking, 1962. 141 p. Grades 7-10.

Text and photographs provide a detailed account of Nehru's life, participation in the freedom movement, and political strategies as leader of the new nation. Quotations from Nehru's autobiography, letters, speeches, and conversations reveal the personal charm and charisma of the leader and the doubts and loneliness of the inner man. In the midst of momentous historical events, Edwardes emphasizes, was the private man who endured one personal tragedy and disappointment after another: repeated jail sentences, loss of parents, and prolonged illness and untimely death of wife. Nehru is seen as the consciousness of a people who were willing to sacrifice personal freedom, profession, and wealth for the sake of India. Yet, unlike Mahatma Gandhi, whom Edwardes considers a timeless and instinctive figure, Nehru's life is viewed as an intelligent and sensitive man's response to the demands of the modern world.

562. Faber, Doris and Harold. *Mahamma Gandhi*. New York: Messner, 1986. 122 p. Grades 5-8.

This biography is based entirely on Gandhi's autobiography and the writings of others who knew him well. Like Cheney (see # 551), Faber focuses on Gandhi's nonviolent philosophy as a means of resolving political and social problems. The “Postscript” briefly outlines the current situation in India — especially the formation of Bangladesh and Indira Gandhi's assassination over the Khalistan issue — suggesting that Gandhi's dream

of brotherhood in the subcontinent has not been realized. Faber also emphasizes the global impact of Gandhi's satyagraha techniques, especially in the United States.

563. Fishlock, Trevor. *Indira Gandhi*, Illustrated by Karen Heywood. London: Hamish Hamilton, 1986. 61 p. Grades 3-5.

This informative biography places Indira Gandhi's life in the context of Indian history before and after British rule. In addition, it provides information on the British institutions that have survived in India and the social and economic conditions in modern India. While the biography is well-written, Indira Gandhi remains a distant figure. The illustrations, however, provide some insight into her personal side.

564. Forsberg, Vend. *Salima Lives in Kashmir*. Photographs by Anna Riwdn-Brick. Children of the World Series. New York: Macmillan, 1970. N.p. Grades 1-3.

Both photographs and text draw readers to the life and aspirations of nine-year-old Salima who lives in a houseboat in Srinagar. She belongs to a family of carpet weavers who also own a floating garden, as do many in Srinagar, where they plant vegetables and flowers. Human interest in Salima is created when she expresses the desire to break with tradition by attending school like her younger brother. The beauty of the Srinagar Valley and its people is captured through numerous color photographs.

565. Gandhi, Indira. *Remembered Moments*. New Delhi: Indira Gandhi Memorial Trust, 1987. 79 p. Grades 6-8.

Selections from Indira Gandhi's autobiographical writings and interviews trace the evolution of her character and philosophy of life. Beginning with Swaraj Bhawan — her ancestral home in Allahabad — Gandhi discusses her lonely and insecure childhood due to her family's involvement in Indian politics and her mother's illness; her education at Tagore's University at Shantiniketan where she found inner peace; her experiences with racism in South Africa; and her reconciliation of public obligations with responsibilities to home and children. Whatever the subject — whether it is the death of her son, or the influence of Mahatma Gandhi and Jawaharlal Nehru, or her imprisonment as a freedom fighter — she writes honestly and with feeling of her experiences and views. Her style also displays her vast erudition and a calm, mature wisdom. Above all, Gandhi emerges as an Indian who loved and served her country with genuine courage and was willing to sacrifice personal comforts and safety for the sake of national interest. Her example exhorts young Indians to assume their responsibilities as citizens with equal enthusiasm.

566. Garnett, Emmeline. *Madame Prime Minister: The Story of Indira Gandhi*. New York: Farrar, Straus and Giroux, 1967. 144 p. Grades 6-8. This is a sensitive, almost poetic, portrait of a nation, a family, and a great woman. The past, present, and future of India blend as Indira Gandhi's life is seen in the context of the Nehru family, the Indian freedom struggle, and the emerging new nation. Garnett also succeeds in revealing the inner depth and personal side of events through her eloquent prose and descriptions.

567. Giff, Patricia Reilly. *Mother Teresa: Sister to the Poor*. Illustrated by Ted Lewin. The Women of Our Time Series. New York: Viking Kestrel, 1986. 57 p. Grades 4-6.

Mother Teresa is praised as a woman of strength and determination who gave a new meaning to being a Catholic nun when she left the protective walls of the church to live and work with the poor of Calcutta (see Craig # 555). While some suggested that she should concentrate on changing the system, Mother Teresa believed in a “person to person” approach which allowed her to attend to the person closest to her, whether it was a leper, an old woman dying on the street, or an abandoned baby. The 120 centers established all over the world by her Order are testimony to her global influence and the efficacy of her methods.

568. Goldston, Robert *The Death of Gandhi*. A World Focus Book. New York: Watts, 1973. 87 p. Grades 6-8.

Mahatma Gandhi’s life and nonviolent struggle against oppression are placed in the context of India’s history from Buddha to British rule. Despite Gandhi’s assassination and the violence between Hindus and Muslims which followed the partition of India, Goldston argues that nonviolence triumphed because Gandhi “refused to believe in the triumph of evil — and this was his strength, his victory, his sainthood.”

569. Greene, Carol. *Indira Nehru Gandhi: Ruler of India*. Picture-Story Biographies. Chicago: Children’s Press, 1985. 31 p. Grades K-3.

Indira Gandhi’s life is presented from the perspective of her service to her country. In both her personal and political careers her motto was “India comes first,” Greene describes the loneliness of the young child who was constantly separated from parents and relatives due to their involvement in the freedom movement, and the courage of the adult who sacrificed marital comforts and personal grief to fulfill her role as First Lady and then Prime Minister of India till her assassination in 1984. Through a simplified text and several attractive photographs, Indira Gandhi is portrayed as a sensitive, charming, and competent leader. The biography, however, needs to be more carefully edited for inaccuracies. Prime Minister Nehru, for instance, is referred to as *Rashtrapati*, the Hindi word for President, and Indira Gandhi’s birthplace, Allahabad, is said to be in the province of Kashmir, instead of in Uttar Pradesh, or United Provinces as it was known during British rule.

570. _____. *Mother Teresa: Friend of the Friendless*. Picture-Story Biographies. Chicago: Children’s Press, 1983. 31 p. Grades 1-3.

Through attractive photographs and a simple but eloquent text, Greene describes the work of Mother Teresa with the poor and dispossessed of India and the world.

571. Guthrie, Anne. *Madame Ambassador*. New York: Harcourt, Brace and World, 1962. 192 p. Grades 5-7.

Madame Ambassador is a well-researched and objective biography of Vijaya Lakshmi Pandit, sister of Jawaharlal Nehru. Guthrie gives a complete chronological account of Pandit's life from her affluent British and Indian upbringing to her political achievements as cabinet minister, ambassador to Russia, America, Mexico, Ireland, Spain, and England, and President of the United Nations General Assembly. Except for a brief glimpse of Pandit's bitterness at being left penniless after her husband's death, readers learn very little about the inner person.

572. Haskins, James. *India under Indira and Rajiv Gandhi*. Hillside, N.J.: Enslow, 1989. 104 p. Grades 6-8.

After presenting a brief overview of the Nehru family, Indian history and culture, and conditions in modern India, Haskins focuses on Prime Minister Rajiv Gandhi as the youngest generation of Nehrus to enter politics. He is portrayed as a "Midnight's Child" — that is, the first Indian leader to have come of age in independent India — because he was not involved in the freedom movement like his parents, grandparents, and great-grandfather. Since Rajiv Gandhi grew up as the "nation's grandchild" — his grandfather, Jawaharlal Nehru, was the first Prime Minister of India — Haskins analyzes the events and conditions in India that shaped Rajiv Gandhi's life. Haskins also sees (lie Nehru family tradition come full circle in Rajiv's life; with his non-Indian wife and western ways, he was more like his great-grandfather, Motilal Nehru; and in performing the funeral rites for his mother and stepping in as Prime Minister after her assassination, he was like Indira Gandhi doing the same at her father's death. Haskins traces Rajiv Gandhi's political achievements from his idealistic policy of accountability in government and modernization through technology to his disillusionment because of serious problems like the Bhopal disaster and Sikh unrest.

573. Hutheesing, Krishna Nehru. *Dear to Behold: An Intimate Portrait of Indira Gandhi*. London: Macmillan, 1969. 221 p. Grades 7-12.

This is a deeply touching and intimate biography of Indira Gandhi by her paternal aunt, the younger sister of Jawaharlal Nehru. The biography is both a first-person narrative of Hutheesing's close relationship with her niece from her birth to the time she became Prime Minister, as well as a frank and objective discussion of Indira Gandhi as a political activist, daughter, student, wife, mother, and Prime Minister. Relying on personal letters, extracts from published works by family members, and descriptions of personal incidents, Hutheesing provides an insider's view of the private and public lives of the Nehrus, their dedication to serving India, and their hope in Indira Gandhi as a member of the younger generation in a new India. Hutheesing, above all, reveals her protective and tender feelings towards the lonely Indira whom she treated as a daughter.

Biography and Autobiography

574. _____. *The Story of Gandhiji*. Illustrated by Shiavax Chavda. Bombay: Kutab, 1951. 94 p. Grades 4-6.

The complete story of Mahatma Gandhi is narrated in response to the questions of Rahul, the author's young son, as he witnessed the funeral procession of Gandhi. Hutheesing draws young readers into the story by her simple and intimate manner of responding to her son. By describing personal incidents involving her family, the author reveals her love and respect for Gandhi and her firsthand knowledge of the freedom movement. When dealing with Gandhi's contact with her family, Hutheesing is, however, unable to maintain her perspective. At times she views Rahul as a child who knows nothing of India's recent history, while at other times she acknowledges that as a member of the Nehru family he has some background information.

575. Hutheesing, Krishna Nehru, and Alden Hatch. *We Nehrus*. With photographs. New York: Holt, Rinehart and Winston, 1967. 343 p. Grades 9-12.

As the youngest daughter of Motilal Nehru, and the least well-known of all the Nehrus, Hutheesing writes with intimacy and objectivity. of her close-knit and idealistic family. She provides a behind-the-scenes account of their fabulous wealth, blending of Indian and western ways in their ancestral home in Allahabad, and personal portraits of family members. Hutheesing also places her family's history and achievements in the perspective of the great political events that were taking place in India. She sees the Nehrus as belonging to the noble tradition of saintly families that sacrificed material comforts and a private family life for the sake of public responsibility. Hutheesing touchingly reveals the small ways by which family members strove to gain privacy and time for themselves. For instance, in answering the charge of critics that her family disregarded Jawaharlal Nehru's last wish that there should be no religious ceremonies at his funeral, Hutheesing explains that bowing to the wishes of Indians of all sects — Hindus, Muslims, Jews, Christians, Buddhists — to hold prayer meetings for Nehru's departed soul was the ultimate sacrifice of their privacy.

576. Jafa, Manorama. *Indira Priyadarshini*. Illustrated by Bodhraj. New Delhi: Frank, 1988. 58 p. Grades 3-5.

With the publication of this attractively illustrated and produced book, the quality of children's books in India has reached the level of excellence. The text, too, involves young readers in the life of Indira Gandhi by allowing the characters and incidents to unfold in an interesting manner. In her narration, Jafa presents all events, even the controversial ones, from the perspective of Indira Gandhi. For instance, Jafa ignores the controversy ~ and gossip — regarding Gandhi's marriage by portraying her family life as a happy one and by presenting the arrangements Gandhi made to accommodate responsibilities to her husband, children, and father and her own political activities as being agreeable to her husband. This biography won the Children's Choice Award which has recently been instituted by the Association of Writers and Illustrators for Children.

577. Jain, Jagadish Chandra. *Mahavira*. Translated from the Hindi by Sarala Jagmohan. National Biography Series. New Delhi: National Book Trust, 1978. 91 p. Grades 8-12.

The life and teachings of Mahavira, who like his contemporary, Buddha, denounced the elaborate Vedic rituals and founded his own religion, are based on the few biographical details recorded in the ancient Digambara and Svetambara treatises and Jaina scriptures. Far from being an interesting biography, the book reads more like a series of essays on conditions in sixth century B.C. India, founding and propagation of Jainism, and contributions of Jaina culture. Even the biographical chapters simply list incidents and relevant details. The personality of Mahavira remains distant due to a lack of development of character, plot, and scenery.

578. Joshi, Uma Shankar. *Stories from Bapu's Life*. Illustrated by Mickey Patel. New Delhi: National Book Trust, 1973. N.p. Grades 3-5.

Brief incidents from Mahatma Gandhi's life reveal his strong moral character, unorthodox methods of teaching the young, and tremendous love and respect for human beings.

579. Kalelkar, Kakasaheb. *Stray Glimpses of Bapu*. Ahmedabad, India: Navajivan, 1960. First published in 1950. 166 p. Grades 6-8.

As the title suggests, this is a random account of Mahatma Gandhi as seen through conversations and incidents which took place in the author's presence. Kalelkar's tone is at times humorous, instructional, and serious depending on the nature of the incident being narrated. No attempt is made to establish a coherent background of India's struggle for freedom, or of Gandhi's role in it; instead, Kalelkar reveals the greatness of Gandhi through his spontaneous actions and words in the ordinary moments of his life.

580. Kalhan, Promilla, ed. *Indira Gandhi Writes: Letters to Young People*. New Delhi: Arnold-Heinemann, 1976. 104 p. Grades 6-12.

This book is a collection of letters written by Prime Minister Indira Gandhi in response to the many letters she received from children all over the world questioning her on India's poverty, Indian culture and languages, and her role in international affairs and domestic progress. The letters express admiration, seek advice for personal problems, and show gratitude for her leadership. In responding to children, Gandhi is sensitive to the confidence placed in her and the formative value of the letters she had received from her father as a child.

Gandhi's letters reveal pride in India and its heritage. In replying to questions on India's poverty, she gives the facts and urges that a balanced view be maintained. She writes, "What you should remember is that whether a country is rich or poor, it consists of people who have the same capacity for friendship and sympathy." These letters also give an insight into the sensitive, caring, and committed personality of Indira Gandhi. She makes numerous references to her own childhood in order to bridge the gap between generations and cultures. For instance, to a girl from Norway who writes of her loneliness, Gandhi replies, "Your letter reminded me of myself when I was young. I think all young people have moments of depression - when they feel that nobody understands them. This mood passes."

Gandhi's thoughtful replies reveal her respect for the intelligence of children. Her responses are not formal letters from the leader of a country; rather, they are refreshingly frank in their love for India, concern for the individual child, and faith in children for shaping a better tomorrow.

581. Khandpur, Swarn. *My Story - Bapu*. Illustrated by N.A. Padmashali. Bombay: Ratnabharati, 1969. 48 p. Grades 3-5.

Adapted from Mahatma Gandhi's writings, this complete story of Gandhi's life is written for young children under the guise of an autobiography. While Khandpur has selected interesting incidents and details to trace the development of Gandhi's character and personal philosophy, the book lacks the freshness and direct appeal of an autobiography. It also fails to convey the personality, charm, and subtle humor of Gandhi.

582. Kripalani, Krishna. *Tagore: A Life*. New Delhi: Malancha, 1961. 200 p. Grades 10-12.

Unlike Banerjee's biography (see #541), this biography extends the text with several interesting photographs of Tagore, his family, and his letters and manuscripts.

583. Kulkarni, V.B. *Shivaji: The Portrait of a Patriot*. Bombay: Orient Longmans, 1963. 236 p. Grades 10-12.

Kulkarni gives a very sketchy account of Shivaji's childhood and focuses entirely on his single-handed military campaign to win political independence from Muslim rule. Instead of narrating the many interesting stories of this seventeenth century Maratha statesman and warrior, this well-researched biography relies on quotations from numerous Indian and western historians.

584. Kytte, Calvin. *Gandhi, Soldier of Nonviolence*. New York: Grosset and Dunlap, 1969. 194 p. Grades 7-12.

Unlike other biographers, Kytte goes beyond an examination of the external influences that shaped the philosophy and saintly life of Mahatma Gandhi to question Gandhi's impact on the world today. While Gandhi's nonviolent rebellion to prejudicial governmental policies set a precedent for African nations and the Civil Rights Movement in the United States, Kytte wonders how effective Gandhi's methods will be in other situations. Gandhi's childhood and personal relationships are also analyzed in an equally objective manner. While Gandhi adored his mother and later followed her example of endurance and self-denial, he also rebelled by eating meat, smoking, and stealing. Kytte's straightforward treatment of the relationship between Gandhi and his wife, Kasturba, gives readers an insight into Gandhi's human frailties of exerting power, strong temper, and sexual drive which took him years to control. The biography interprets these struggles as the "psychological tensions" of a man who wanted to be both an activist and an ascetic. Despite this psychological scrutiny, Gandhi emerges as a leader who was loved and revered by millions.

585. Landaw, Jonathan. *Prince Siddhartha: The Story of Buddha*. Illustrated by Janet Brooke. London: Wisdom, 1984. 143 p. Grades 4-6.

The archetypal aspects of Buddha's heroic quest to overcome suffering are emphasized in this biography. Buddha's story indicates that the myth can be repeated by anyone who wants to attain peace and understanding.

586. _____. *The Story of Buddha*. Illustrated by Basu R.K. New Delhi: Hemkunt, 1978. 123 p. Grades 4-6.

This biography is based on legends associated with various phases of Buddha's life and mission on earth. Landaw emphasizes that Buddha did not want to be worshipped as a god, rather, he insisted that his followers should pray to the Buddha within themselves, so that they, too, could reach enlightenment. While Basu's illustrations have Indian motifs and cultural details, they are not as attractive as the illustrations in the British edition of this biography (see # 585).

587. Lee, Betsy. *Mother Teresa: Caring for All God's Children*. Illustrated by Robert Kilbride. Minneapolis, MN: Dillon, 1981. 47 p. Grades 3-4.

Eloquently and simply written for younger children, this biography focuses on the religious mission of Mother Teresa. Lee traces Mother Teresa's saintly career to the moving Easter celebrations in Skopje, Yugoslavia, when twelve-year-old Agnes Gonxha Bojaxhiu decided to become a missionary and live like Christ.

588. Leigh, Vanora. *Mother Teresa*. Illustrated by Richard Hook. Great Lives Series. New York: Bookwright, 1986. First published in 1985 by Wayland. 32 p. Grades 2-4.

This biography is organized into fifteen short chapters that focus on various aspects of Mother Teresa's life and work. The photographs and illustrations that accompany each chapter demonstrate the magnitude of her mission and the love and joy with which it was fulfilled.

589. Lengyel, Emil. *Ashoka the Great: India's Royal Missionary*. Immortals of History Series. New York: Watts, 1969. 146 p. Grades 7-9.

Emperor Ashoka (269-232 B.C.) is portrayed as a "modern" man who upheld the dignity of man and preached universal peace in an age when victory on the battlefield was considered heroic. He was so overcome by the death and suffering resulting from the Kalinga War that victory seemed meaningless. The pacifist teachings of Buddha, however, offered him consolation and direction as a ruler. Under Ashoka's patronage, Buddhism spread throughout India and Asia, and missionaries were sent to Greece, Syria, and Egypt. Within the country, there was religious freedom and tolerance, schools of higher learning were established, medical facilities for wounded and aged animals were set up, and democracy spread into village administration. Even after Ashoka's death, his influence never waned. Lengyel believes that Ashoka's humane attitude and conviction

that the people of the world should live in harmony anticipated and influenced Emperor Akbar, Mahatma Gandhi, and Jawaharlal Nehru.

Despite the lavish praise bestowed on Ashoka, Lengyel's western perspective is evident in his assertion that Ashoka was influenced by Alexander the Great's military expedition to India in 326 B.C. While there is no direct evidence of Alexander's influence on Ashoka's career and philosophy, Lengyel relies solely on western historians for information.

590. _____. *Jawaharlal Nehru: The Brahman from Kashmir*. Immortals of History Series. New York: Watts, 1968. 216 p. Grades 7-10.

In tracing Nehru's life from his ancestors in Kashmir to his royal upbringing in Allahabad to his service for India, Lengyel sees Nehru as an epic hero destined for greatness. Apart from this archetypal approach, Lengyel places Nehru and his family in the historical, social, and political climate of India and allows readers to witness the extraordinary vision and service that the Nehrus rendered to their country. It was this spirit of leadership and service that inspired Nehru's dying wife to fight for freedom; his sister to serve as ambassador, minister, and President of the United Nations General Assembly; his daughter to serve as Prime Minister; and Nehru to work tirelessly as freedom fighter and Prime Minister in order to solve India's problems and launch it into the twentieth century.

591. _____. *Mahatma Gandhi: The Great Soul*. Immortals of History Series. New York: Walls, 1966. 216 p. Grades 6-10,

In this well-researched biography, Gandhi is portrayed as the "Great Soul" of the twentieth century whose entire life was shaped by his search for truth. Through his readings, East and West became fused in Gandhi's mind and inspired him to a noble quest for truth which resulted in an abiding belief in nonviolence and Satyagraha, or truth-force. Whether he was leading the struggle against racial discrimination in South Africa or fighting for independence in India, the only weapon he used was truth. It was a truth for which he was prepared to abstain from bodily pleasures, go to prison, sacrifice a normal family life, and fast unto death. Lengyel regards Gandhi as a religious leader who saw everything, even politics, as a manifestation of man's craving for God through the path of truth.

592. Lester, Muriel. *Gandhi: World Citizen*. Allahabad, India: Kitab Mahal, 1945. 201 p. Grades 9-12.

A devoted follower of Gandhi and of nonviolence as a way of life, Lester worked with Gandhi in India and was imprisoned by the British for championing the cause of Indian freedom. In Part I, Lester emphasizes the universality of Gandhian philosophy by citing instances from Gandhi's life and work in London, South Africa, and India. Separate chapters provide a thematic discussion of the following topics: nonviolence as a powerful weapon that disarms the mind as well as the body, strict adherence to truth, nontheft or voluntary poverty, education of children, status of women, opposition to machinery,

humane treatment of animals, exploitation of the masses in India and England, prohibition, the British Empire, and, finally, the power of prayer. Part II provides a chronology from Gandhi's birth in 1869 to 1943, five years before his death.

593. Majumdar, Lila. *Tiger Tales*. Illustrated by Pulak Biswas. New Delhi: Children's Book Trust, 1968. 49 p. Grades 4-6,

The author recalls the entertaining and thought provoking stories of tigers that she had heard as a child when her family lived near the jungles of Assam. At first the stories appear to be "tall tales" as her father and cook vied with each other to narrate better tales, but the experiences of the villagers of Moshua in East Bengal and the details of Father's dangerous encounters with tigers when he served as Land Surveyor during British rule are testimony to how human beings faced their adversary, the tiger. Yet, neither text nor illustrations present the tiger as a ferocious and bloodthirsty animal; rather, he is characterized as being shy and unpredictable in his reactions to human encroachment.

With the exception of one incident in which a man-eater killed the author's great aunt, (he stories are exciting and humorous accounts of how humans frighten and subdue tigers with guns, alarm clocks, fires, burning logs, and coconuts. The portrait that emerges of the tiger is a touching one. In one story, a tiger jumped into Father's tent, but instead of chasing the fleeing humans, the hungry tiger stayed to finish their dinner! Father also met an old tiger who would come to the Rest House every night to sleep in front of the warm fireplace. In yet another incident, a tigress risked her life in an effort to search for her captured cubs. As the tales draw to a close, it becomes increasingly evident that the tiger is a victim of human progress and exploitation. The ritual of narrating tiger tales ended when the author's family moved to the city and they saw the once proud and free tigers stripped of their majesty and dignity in zoos and circuses.

594. Mansukhani, Gobind Singh. *Story of Maharajah Ranjit Singh*. New Delhi: Hemkunt, 1981. 80 p. Grades 4-6.

In a series of short chapters, the life and achievements of Ranjit Singh, first Sikh ruler of Punjab, are outlined for young readers. His reign not only marked an era of military conquest, but it was also a time of peace, justice, and social reforms. In the face of Mughal and European expansion into India, Ranjit Singh's skillful diplomacy, military prowess, and generous personality enabled him to infuse national pride and unite Punjab, Kashmir, and neighboring princedoms under one banner. This account also traces the interesting history of the celebrated Kohinoor diamond and the cannon, Zam-Zama, during the reign of Ranjit Singh. The courage, energy, and wisdom of Ranjit Singh so captured the popular imagination that he is still the subject of numerous songs and legends in Punjab.

595. Musani, R.P. *Dadabhai Naoroji*. Builders of Modern India Series, New Delhi: Ministry of Information and Broadcasting, Government of India, 1960. 195 p. Grades 8-10.

This well-researched biography portrays Naoroji (1825-1917) primarily from his public capacity as a great parliamentarian, scholar, patriot, and champion of women's rights. He paved the way for Gandhi and the freedom struggle because of the many "firsts" in his career. He was the first Indian professor; the first Indian to found organizations for the social, intellectual, and political upliftment of the people; the first Indian elected from a British constituency to the House of Commons; the first Indian to sit on a Royal Commission; the first Indian to blame the British for the perpetuation of poverty in India; and the first Indian to fight for self-government.

596. Masani, Shakuntala. *Gandhi's Story*. New York: Oxford University Press, 1950. 101 p. Grades 3-5.

Masani, who knew Gandhi well, writes with great affection and reverence of Gandhi's life from his childhood in Porbander to his death in New Delhi. She recalls many personal incidents, especially those involving children, to introduce young readers to the life and achievements of Gandhi. The biography emphasizes that Gandhi considered the participation of children in all his projects as important to the future progress and development of India. Readers will see Gandhi as a gentle and simple man whose spiritual stance and disarming sense of humor won him the affection and respect of all.

597. _____. *The Story of Bapu*. London: Oxford University Press, 1952. 92 p. Grades 5-8.

Masani succeeds in capturing the love and reverence that Indians feel for Gandhi, called "Bapu" out of affection. It was Gandhi's humility and simplicity, his love for the people, and his view of himself as a "servant of God," says Masani that extended his appeal to the masses. Even ordinary people were made to feel that they could help in achieving India's freedom. Masani intends the life and teachings of Bapu to serve as a moral and spiritual guide to children of future generations.

598. Mehta, Ved. *Vedi*. New York: Oxford University Press, 1982. 258 p. Grades 9-12.

A well-known Indian writer, Ved Mehta narrates the story of four years of his life from 1937-1941, when at the age of five he was sent to the Dadar School for the blind in Bombay. Mehta's style is touching not because he tries to evoke pity or sympathy for himself, but because he narrates his experiences in an honest and matter-of-fact manner. Readers' emotions are engaged by the marked difference in the material circumstances of a pampered child from a wealthy and educated family who is sent to a school two days' journey away to study and live with blind orphans and beggars from the streets of Bombay. Even though young Vedi was treated as a special student, he was exploited by the other children, the sighted school master of the boys' dormitory, and the principal's wife. The cruelty of the streetwise blind students is reminiscent of Dickens' novels; yet, Vedi endured all indignities because he did not want to end up like a beggar. His years in Bombay were valuable because he formed strong bonds with the other children, especially with the partially-sighted Deoji who became his protector; he learned to become independent by taking care of his personal needs; and he did well in English,

mathematics, geography, and Braille. As Mehta recreates these years of his early childhood, he inserts his adult perspective to clarify and give additional information on the incidents and people associated with the school. He acknowledges that the formative years at the Dadar School sparked his ambition to study at the Perkins Institute in the United States.

599. Menon, K.N. *Children's Nehru*. New Delhi: Caxton, 1960. 64 p. Grades 4-6.

Menon gives a brief account of Prime Minister Nehru's life and personality, his role in the freedom struggle of India, and his policy of technological advancement at home and dynamic neutrality in international affairs. The first part of the biography is the most delightful because it focuses on Nehru's love for children which he displayed by mingling freely with them and by celebrating Children's Day on his birthday. Numerous black-and-white photographs portray Nehru's role as "Uncle Nehru" to the children of India and reveal his "childlike" qualities.

600. Montgomery, Elizabeth Rider. *Gandhi: Peaceful Fighter*. Champaign, IL: Canaid, 1970. 174 p. Grades 4-7.

This authentic biography presents the philosophical concepts and major events of Mahatma Gandhi's life at a young child's level. One is conscious of the impact of the author's theme on the form of the book that is, interpreting Gandhi as a spiritual leader whose greatest strength was his moral integrity. With the aid of photographs, the text draws the reader into an understanding of Indian culture and history and the childhood influences on young Mohandas: his mother's saintly life, his father's honesty and religious tolerance, and Kasturba's (his child wife) passive resistance to his authoritarian ways. While studying law in England, he was influenced by the *Bhagwad Gita*, the New Testament, and the works of Tolstoy. With this background, Mahatma Gandhi formulated his theory of Ahimsa, or nonviolence, and used Satyagraha as an effective weapon against political injustices in South Africa and India and social and religious discrimination against women and untouchables. Despite the moral influence that Gandhi had on the minds of thinkers, political leaders, and common people all over the world, Montgomery successfully presents him as a very simple and human man who had to overcome inner obstacles to achieve his spiritual goals.

601. Mookerjee, Girija K. *Subhas Chandra Bose*. Builders of Modern India Series. New Delhi: Ministry of Information and Broadcasting, Government of India, 1975. 156 p. Grades 9-12.

This sketchy biography discusses Bose's single-minded commitment to Indian Independence. Mookerjee focuses on the controversial political career of Bose: his rejection of nonviolence as the only tool against the British, his efforts to seek military help from Japan and other Southeast Asian countries, and his association with Germany in World War II. Bose's strength of character can be gleaned more from the speeches included in the Appendix than from this limited account of his life.

Despite the author's respect for Bose's humanity, broad culture, organizational tact, and international diplomacy, the biography does not succeed in making this daring and romantic revolutionary come alive.

602. Mukerji, Dhan Gopal, *Caste and Outcast*. New York: Dutton, 1923. 303 p. Grades 9-12.

Mukerji's autobiography is essential to an understanding of the philosophy that informed his life and writings. Part I describes his life in India as a high caste brahmin whose highly cultured and educated male family members had been temple priests in a small village near Calcutta. Mukerji's childhood was distinguished by its constant religious activity, especially the entertaining and practical manner in which moral values and traditions were handed down by his mother. He also describes his initiation into priestly life at the age of fourteen when he learned the prescribed rituals and the symbolic value of idol worship. The routine life of a brahmin, however, dissatisfied Mukerji's spirit and he went on a pilgrimage of discovery.

In Part II, Mukerji is an "outcast" who leaves traditions behind to find his true vocation by first studying industrial machinery in Japan and then by examining the radical thinkers of the day at Berkeley. Ironically, in California he supported himself by doing menial jobs (that would have been considered low caste by traditional Indian society). Unlike his socialist friends, Mukerji was able to discipline his life and work as a student with a sense of purpose. His encounter with the West enabled him to develop a philosophy of life that synthesized the religion and traditions of the East (timelessness) with the West's emphasis on the results of life (materialism). Hence Mukerji achieved a mental repose and spiritual calm by banishing fear and hatred and accepting all forms of nature as part of the infinite.

603. Mukherji, Visvapriya. *Jagadis Chandra Bose*. Builders of Modern India Series. New Delhi: Ministry of Information and Broadcasting, Government of India, 1983. 128 p. Grades 10-12.

This one-dimensional biography focuses only on Bose's achievements in Pure Physics and Plant Physiology. Even when Bose's childhood, family, and personal experiences are mentioned, it is always with relation to his future accomplishments as a pioneer in science. Each chapter is inundated with quotations from research journals, newspapers, scientists, and supporters. This listing of facts, presented without interpretation or coherence, makes the biography dull and uninteresting.

604. Nandakumar, Prema, *The Mother*. National Biography Series. New Delhi: National Book Trust, 1977. 113 p. Grades 8-12.

Based primarily on the detailed biography by her father, K.R. Srinivasa Iyengar, Nandakumar provides a scholarly account of the life and ministry of the Mother of Sri Aurobindo Ashram in Pondicherry, South India. Born in Paris on February 21, 1878, Mirra Alfassa is placed in the company of other illustrious western women like Sister Nivedita, Annie Besant, Mira Behn, and Mother Teresa who cast aside the comforts of (their homes to serve humanity and seek spiritual salvation in India. Mirra's quest for the transformation of her inner consciousness brought her to India in 1914 when she became

the disciple of Sri Aurobindo, the poet-saint. Her spiritual collaboration with Sri Aurobindo led to the establishment of the Sri Aurobindo Ashram and the Centre of Education which aimed not at the renunciation of the world but at an active participation in its further evolutionary destiny. The curriculum at the Ashram hoped to realize this vision by developing a population of “superconscious” people who would help in establishing the Life Divine on earth. When Sri Aurobindo withdrew from the Ashram in 1950, Mirra became the Mother and continued her spiritual work till her death in 1973.

This account of the Mother’s life and work is burdened by numerous lengthy quotations from other biographies of the Mother, excerpts from the Mother’s writings, and interviews with those in close contact with her. The Mother emerges as a distant figure in this heavily researched biography.

605. Navajota. *Sri Aurobindo*. National Biography Series. New Delhi: National Book Trust, 1972. 122 p. Grades 9-12.

This biography gives a multidimensional view of Sri Aurobindo as a young student in England, an accomplished writer and poet, an ardent freedom fighter, and a philosopher and spiritual leader. Sri Aurobindo is presented as a person who was destined to be an original thinker. Even though he was brought up to reject his Indian heritage and become a “proper” British gentleman, his spirit drew him to the nationalist movement at the age of twenty. He joined a secret society and planned a strategy of public propaganda to educate Indians on the idea of Swaraj (independence), to prepare for armed insurrection, and to organize a united opposition to foreign rule through increasing non-cooperation and passive resistance. But for the spiritual revelation that prompted him to renounce the world, Sri Aurobindo could have easily, in the 1890s, assumed the role that Mahatma Gandhi did later.

Once the idea of bringing the spiritual to the material level became the mission of Sri Aurobindo, all other aspects of his life merged in it. He also developed his philosophy of Truth-consciousness and Supermind which he stated are the latent faculties of humans which can help them evolve into higher beings. The biography becomes truly inspiring once the author describes Auroville, a universal cultural township founded in 1968 as a memorial to Sri Aurobindo.

606. Nayar, Sushila. *Kasturba: A Personal Reminiscence*. Translated from the Hindi by the author. Ahmedabad, India: Navajivan, 1960. First published in 1948 by Pendle Hill. 102 p. Grades 8-12.

These reminiscences reveal Nayar’s close association with the Gandhis from 1930 till Kasturba Gandhi’s death in 1944. Mahatma Gandhi’s statement that as a wife Kasturba “deliberately lost herself in my work” forms the theme of the biography. Nayar presents this self-abnegation not as passivity, but as Mrs. Gandhi’s claim to greatness. Proud, active, and hardworking, she was a fearless fighter like her husband, and she helped mobilize the nation against the British government. Nayar also gives readers a behind-the-scenes look at the simple dignity with which the Gandhis lived. While the biography demonstrates how Mrs. Gandhi lived up to her husband’s high ideals by renouncing family, personal comforts, and orthodox traditions, it also reveals Gandhi’s devotion

to and dependence on his wife. He counted on her strength each time he undertook his marathon fasts for she, too, shared his penance and mortification of the flesh. As the personal physician of the Gandhis, Nayar describes the prolonged illness and death of Kasturba during her imprisonment in Poona. While this segment of the biography is choppy, Nayar's matter-of-fact narration of events poignantly transports readers to (he intimate dimension of a couple who sacrificed their very lives for the sake of India.

Despite her love and reverence for Mrs. Gandhi, Nayar avoids idealizing her subject. Kasturba is presented as a human being who could feel both sorrow at her son's alcoholism and joy at the mention of her grandchildren; display childlike glee in winning at Karrom and badminton; and express doubts at whether her sacrifice would really free India.

607. Nehru, Jawaharlal. *Letters from a Father to His Daughter*. Illustrations by Jagdish Joshi. New Delhi: Children's Book Trust, 1973. First published in 1929. 79 p. Grades 5-8.

These personal letters were written by Nehru to his ten-year-old daughter, Indira Gandhi, during the summer of 1928 when she was away on vacation. In an effort to be close to Indira and to contribute to her erratic schooling, Nehru wrote these letters to educate Indira on the origin of the earth, beginning of life, and the growth and history of civilization. While the content is scholarly, the letters provide valuable insight into the character of the writer. Nehru emerges as a scholar and modern thinker who viewed the world as a large family of nations. As an educator, he could not only impart information in an interesting manner, but could also encourage the child to first observe and research and then reflect on the findings. Above all, the letters reveal Nehru as a loving father who respected the intelligence and ability of his young daughter.

608. Nizami, K.A. *Sayyid Ahmad Khan*. Builders of Modern India Series. New Delhi: Ministry of Information and Broadcasting, Government of India, 1966. 184 p. Grades 9-12.

As theologian, scholar, educator, and statesman, Khan (1817-1898) is viewed as the social and moral force that was instrumental in changing the outlook and behavior of Indians, especially of Muslims, from the medieval to the modern age. Khan's greatest contribution to the Muslim cause was the establishment of Aligarh Muslim University, which was patterned after Oxford and Cambridge. Khan believed that a western-style education was the panacea for the social, political, and economic ills of his community.

609. Peare, Catherine Owens. *Mahatama Gandhi: Father of Nonviolence*. New York: Hawthorn, 1969. 301 p. Grades 7-12.

Like Coolidge (see #553), Peare views Gandhi as a saint whose religious convictions and sense of responsibility grew from the Hindu joint family system, austerities practiced by his mother, his father's liberal attitude in religion, and his own experimentation with truth. As she unfolds the significance of Gandhi's life and work at the national and international levels, Peare presents Gandhi as an energetic man who made his principles

work to achieve his goals. Hence, before Swaraj, or self-rule, could be demanded from the British, Gandhi felt Indians had to be prepared through proper guidance in the principles of nonviolence and Satyagraha. Written in a graceful, poetic prose, this biography displays an understanding of Indian political conditions and the relevance of Gandhi's message to India and the world.

610. Prabhu, R.K., ed. *Sati Kasturba: A Life Sketch*. Bombay: Hind Kitabs, 1944. 87 p. Grades 6-12.

Kasturba Gandhi is portrayed as a *salt*, or the embodiment of self-sacrifice and all that is noble in Indian womanhood. Her selfless devotion to her husband and her complete identification with his aims and ideals are compared to the fidelity of model wives like Sita, Draupadi, and Damayanti from Hindu mythology. Prabhu relies heavily on Mahatma Gandhi's autobiography for information on Kasturba Gandhi's childhood, marriage, and her early rebellion against the beliefs of her husband. Once she understood that his political, religious, and social philosophies were the same, she took an active part in the Noncooperation Movement and was repeatedly arrested and imprisoned. Far from presenting her as an independent and persevering woman who was a heroine in her own right, Kasturba Gandhi is idealized as a soft-spoken, sweet-tempered wife whose greatness lay in her suffering and complete self-effacement.

611. Prakasa, Sri. *Annie Besant*. Bombay: Bharatiya Vidya Bhavan, 1954. First published in 1940. 173 p. Grades 9-12.

These personal reminiscences are a tribute of devotion and gratitude to Dr. Annie Besant. Even though Besant came to India in 1893 to work for the Theosophical Society, her contributions to philosophy and theosophy have not been discussed because the author does not feel qualified to comment on the spiritual dimension of Besant's life. However, he focuses on three aspects of Besant's work in India: her dominant role in Indian politics from 1914 till the advent of Gandhi; her efforts to help Indians regain pride in their heritage and ancient scriptures; and her success as an educator who made the orthodox element in society realize that it was perpetuating narrow-mindedness. Behind this well-documented account of Dr. Besant's work is the portrait of a sympathetic, generous, and simple woman who worked hard for the betterment of her fellow human beings.

612. Rawding, F.W. *The Buddha*. Illustrations by Maurice Wilson and Virginia Smith. Maps and diagrams by Reg Piggott. Minneapolis, MN: Lerner, 1979. First published in 1975 by Cambridge University Press. 50 p. Grades 5-8.

After analyzing the political, religious, and social conditions in India at the time of Prince Siddhartha's birth, Rawding describes the life of the indulged, yet sensitive Siddhartha in the palace at Kapilavasthu. Visions of human suffering made him renounce a kingdom, wealth, and family to find a clue to this wheel of pain. Upon achieving enlightenment, Buddha's compassion prompted him to alleviate human suffering through preaching. Rawding goes on to discuss the tenets of Buddhism, the establishment of an order of monks, and the spread of Buddhism in India and Asia. Buddhism's popularity

rests in the importance it gives to common people and in its ability to adjust to all cultures. Buddha's authenticity is established by references to the 100 A.D. biography, *Buddha Karita* by Ashvaghosa, the edicts of Emperor Ashoka, and the accounts of travelers to India. Furthermore, legendary accounts of episodes from Buddha's life, as recorded in the *Jatakas*, and photographs of sculptures and paintings associated with Buddha's life and teachings lead readers to marvel that such an exalted one actually trod this earth.

613. *Gandhi and the Struggle for India's Independence*, A Cambridge Topic Book. Minneapolis, MN: Lerner, 1982. First published in 1980 by Cambridge University Press. 50 p. Grades 5-7.

In assessing the legacy of the Mahatma, Rawding states that while much has been achieved after Independence, the essentials of Gandhian thought have not been carried into modern times. With the exception of Gandhi's invention of Satyagraha, which is still practiced in India and in other parts of the world where oppressed minorities seek to achieve change without violence, Gandhi is honored and revered more in memory than in any specific policies of government.

614. Sahgal, Nayantara. *Prison and Chocolate Cake*. London: Gollancz, 1954. 224 p. Grades 9-12.

Daughter of Madame Pandit and niece of Prime Minister Jawaharlal Nehru, Sahgal provides an intimate and enjoyable account of how the children of the Nehru family were affected by the turmoil of the freedom movement. Sahgal's earliest recollection is of her father being taken to prison when the family was having tea. She comments, "We ate our chocolate cake and, in our infant minds, prison became in some mysterious way, associated with chocolate cake." This incident sets the tone of the entire autobiography. Whether Sahgal writes about the repeated prison terms of her family, gives the domestic routine at their ancestral home in Allahabad, or describes the colorful Indian weddings or festivals, the above attitude of trying "to coax the greatest possible enjoyment out of every situation" is what helped the Nehrus to face all adversities.

615. *Sardar Patel*. New Delhi: Ministry of Information and Broadcasting, Government of India, 1975. 9 p. Grades 9-12.

This brief but concentrated account of Vallabhbhai Jhaverbhai Patel's life and political achievements was published on the occasion of his birth centenary. Like Abraham Lincoln, Patel was a self-made man who worked in his father's fields as well as studied on his own to prepare for the District Pleader's examination and later the Bar-at-Law in England. Once Patel met Gandhi in 1917, he gave up his private life and joined the freedom movement. He is remembered for his indomitable will and perseverance, fine sense of strategy, and iron discipline. His "finest hour," according to the biography, came when he negotiated the incorporation of 560 princely states into the Indian union and created an all-India framework for the functioning of provincial ministries. The fifty-two pages of photographs and quotations that accompany the text enable readers to see Patel as a simple man who had committed his entire life to the cause of his country.

616. Schloat, G. Warren. *Uttam: A Boy of India*. New York: Knopf, 1963. N.p. Grades 3-5.

Life in Patiram, a small village of fifty Hindu families, is presented through the daily routine of Uttam, a thirteen-year-old boy. A brief text and numerous photographs provide factual information on the lay-out of the village, traditional roles of men and women, duties of the elected Mayor, and leisure activities of the villagers. The author emphasizes that Uttam and his village will have a more prosperous future as the Indian government slowly introduces schools for boys, training for women and girls, and new farming techniques and fertilizers for crops.

617. Scrage, Nancy. *The Prince Who Gave Up a Throne: A Story of Buddha*. Illustrated by Kazue Mizumura. New York: Crowell, 1966. 62 p. Grades 4-6.

This biography of Prince Siddhartha is based mainly on *Buddha Karita* by Ashvaghosa, which records the life and teachings of the Buddha as compiled by his disciples. Buddha's story is made appealing to young children because of the swift narrative, lively dialogue, and interesting characterization. The folkloric and archetypal elements reflected in the unusual conception and birth of Buddha, the call to adventure, and the repetition of the mystical number three elevate the biography to the level of a myth. Scrage effectively portrays Siddhartha as a determined man who gave up a throne and worldly comforts at the age of twenty-nine to seek nirvana and preach his gospel of salvation to all regardless of caste, creed, or status.

618. Sebba, Anne. *Mother Teresa*. Illustrated by Paul Crompton. London: Julia MacRae, 1982. 42 p. Grades 2-4.

The theme of this biography is Mother Teresa's unique missionary work as she served the suffering people of all faiths without attempting to convert them to Christianity. Sebba narrates two miraculous happenings that convinced Mother Teresa that her work was sanctioned by God. The biography also emphasizes that Mother Teresa's happy home life encouraged her to bring joy and comfort to others.

619. Shankar (Keshav Shankar Pillai). *Life with Grandfather*. Illustrated by author. New Delhi: Children's Book Trust, 1965. 53 p. Grades 2-5.

This is a thinly disguised autobiography of Shankar's early childhood under the strict but loving care of his grand-uncle, called Grandfather, in his ancestral home in Kerala, South India. Through the humorous narration of actual incidents from his childhood, Shankar portrays life in a traditional Kerala home during the early part of this century. Each episode describes not only the restless young boy's mischievous pranks and inquisitive mind, but also the false pretensions and gullibility of adults. These episodes, which later find artistic expression in picture books like *Mother Is Mother* and *Sujata and the Wild Elephant*, also reveal the influences which shaped Shankar's sensitivity towards people and his tender love for the human qualities of animals.

620. Shankar, Alaka. *Indira Priyadarshini*. New Delhi: Children's Book Trust, 1986. 142 p. Grades 6-12.

This detailed biography portrays Indira Gandhi as a child, young girl, woman, and stateswoman. Individual chapters focus on a specific aspect or phase of her life like schooling, travels abroad, influence of the Mahatma, marriage and motherhood, and hostess to father. Each chapter is lavishly illustrated with photographs and developed with excerpts from the writings, speeches, and reminiscences of others. This is a warm and intimate portrait of a caring and dedicated human being.

621. ____ *Shankar*. New Delhi: Children's Book Trust, 1984. 128 p. Grades 6-8.

In this intimate biography of her father-in-law, Keshav Shankar Pillai (1902-1989), the author narrates numerous personal episodes and details of their loving ancestral home in Kayamkulam, a small town in southern India. Yet, Alaka Shankar maintains an objective distance as well in reviewing the life and achievements of Shankar, the renowned cartoonist, journalist, and children's writer-illustrator. Shankar displayed his unique talent for drawing cartoons and writing as a restless and curious young child. As his abilities developed, he associated with political leaders and intellectuals both in India and abroad. Through the pages of *Shankar's Weekly*, which he established in 1948, he raised journalistic standards in India and exposed human follies, social situations, and political leaders through his cartoons. Shankar also used his influence and talent to pioneer children's literature in India. He wanted to influence the minds of young children and entertain them through superior standards in art and drawing. With the support of Prime Minister Nehru, Shankar put his love for children in concrete form by organizing a national and international children's competition in drawing and writing; housing his extensive collection of dolls in a permanent exhibition; and establishing a children's magazine and the Children's Book Trust which is dedicated to publishing superior books for children in a variety of genres. He also founded the Association of Writers and Illustrators for Children (AWIC), which is a forum for studying children's literature as a serious discipline. Shankar emerges as an indefatigable human being who worked towards making his dreams come true so that he could keep dreaming bigger dreams.

622. Shankar, Vidya. *Shyama Sastry*, National Biography Series, New Delhi: National Book Trust, 1970. 83 p. Grades 9-12.

This is an uninteresting account of the life of Shyama Sastry, the great eighteenth century composer of Karnatak music. Instead of narrating the story of Sastry's extraordinary life and career, the biographer focuses on evaluating the history of Karnatak music and Sastry's contribution to it; tracing the development of the Devi Cult (goddess worship) and the association of Sastry's family with temple rituals; and analyzing Sastry's devotional songs to the Mother Goddess.

623. Shanker, Rajkumari. *The Story of Gandhi*. New Delhi: Children's Book Trust, 1969. 120 p. Grades 3-5.

Written in an engaging, conversational style, this biography narrates the complete story of Mahatma Gandhi's life. Shanker focuses on events that reveal the personal qualities of Gandhi and his dynamic role in infusing pride and courage in Indians to oppose British rule.

624. Shanna, Him Ul. *Ahilyalmi*. Translated by K.R. Pandey. New Delhi: National Book Trust, 1967. 138 p. Grades 6-K.

This biography reviews the life and achievements of Queen Ahilyabai of Holkar. As a stateswoman, she personified all the virtues of the ideal ruler in the areas of administration, finance and production, warfare, law and order, and humanitarian projects. She gave stability to her kingdom when the expansion of states, conflict with Mughals, and the increasing power of the British led to widespread unrest. As a woman, Ahilyabai represented the ideal of Indian womanhood in her duties to parents, husband, children, and in-laws. As a religious person, she led the life of a *Karma Yogi* whose actions embodied detachment even in the face of repeated personal tragedies. Even two hundred years after her death Ahilyabai is worshipped as a goddess and a symbol of Indian culture.

625. Shelat, J.M. *Akbar*. Bombay: Bharatiya Vidya Bhavan, 1959. 396 p. Grades 9-12.

Meant for the serious student of Indian history, this biography provides a detailed account of the life and achievements of this famous Mughal emperor. Akbar is presented as a great conqueror and administrator who established a well-organized and powerful empire that survived for over two hundred years; a great diplomat who balanced the partisan intrigues at court; and a modern man who rose above the ideas and traditions of his time to lay the foundations of a nonreligious, non-communal center of power.

626. Shetty, Sharat. *A Hindu Boyhood*. Illustrated by Mehlli Gobhai. New York: Evans, 1970. 59 p. Grades 3-5.

Shetty's reminiscences of his childhood in Marakadda, South India, focus on the summer of 1946, one year before India's independence from Britain. In describing the daily activities in his ancestral home where three generations lived, Shetty provides information on village life, joint family system, caste system, funeral rites and belief in reincarnation, and importance of religion and rituals at home. Yet, a dramatic interest is maintained because the entire summer revolved around Shetty's prank to test the tabu against associating with untouchables. In touching an outcast boy from his village, Shetty learned firsthand that nothing evil happens when you touch another human being. Shetty's break with traditions symbolized not only his courage and maturity, but also Gandhi's campaign against untouchability and India's new-found freedom in establishing a country based on equality and opportunities for all.

627. *A Short Life of Swami Vivekananda*. Almormra, India: Advaita Ashrama, 1945, First published in 1940. 118 p. Grades 6-10.

This short biography provides a glimpse of the versatile genius and many-sided activities of Swami Vivekananda. He was well-versed in Sanskrit grammar; Sanskrit, Bengali, and English literature; western logic and philosophy; and the history of several European nations. Although Swami Vivekananda came in contact with several spiritual leaders all, except Sri Ramakrishna, failed to satisfy his intellectual skepticism. The biography points out that it was precisely because of this integrity of character, profound learning, and critical judgment that Sri Ramakrishna selected Swami Vivekananda to lead the order after his death. Swami Vivekananda organized the disciples into a monastic brotherhood and traveled widely in India and abroad to serve humanity and spread his universal message.

628. Silverstone, Marilyn, and Luree Miller. *Bala: Child of India*. Photographs by Marilyn Silverstone. New York: Hastings House, 1968. First published in 1962 by Methuen. 48 p. Grades 2-4.

The life of Bala, a little village girl, is presented through an examination of her daily routine and her relationship with family members. The account ends with Bala being permitted to witness the pomp and pageantry of the Republic Day Parade in New Delhi. The photographs emphasize family intimacy, especially the loving way in which Bala and her sister are being raised.

629. Singh, Gopal. *Guru Gobind Singh*. National Biography Series, New Delhi: National Book Trust, 1966. 107 p. Grades 9-12.

This detailed and scholarly biography of Guru Gobind Singh, tenth and last Guru of the Sikhs, is based on the *Guru Granth*, his autobiography, *Vichitra Natak*, and written and oral accounts. From his birth in 1666 till his death in 1708, Guru Gobind Singh's life and leadership of the Khalsas was distinguished by devotion to the cause of Sikhism and service to humanity. From the time he was eight years old, when his father, Guru Tegh Bahadur, the ninth Guru, was beheaded by the Governor, Guru Gobind Singh was engaged in incessant warfare with the Muslim rulers and hill tribes to uphold his faith. Convinced of the necessity of binding the Sikhs into a distinguishing Khalsa brotherhood, he instituted the various rituals of Sikhism and the distinctive appearance of the Sikhs. At his deathbed, he ended the system of personal Gurus and enjoined Sikhs to refer to the teachings of the Gurus for future guidance. The story of Guru Gobind Singh is an inspiring one of sacrifice, personal courage, and spiritual faith.

630. Singh, Harbans. *Maharajah Ranjit Singh*. Amritsar, India: Sikh Publishing House, 1952. 109 p. Grades 6-8,

Like Mansukhani (see #594), Harbans Singh provides a complete account of Ranjit Singh's political and military achievements. This biography, in particular, focuses on the political scene rather than on the inner life and experiences of Ranjit Singh.

631. Singh, Kartar. *Biography of Guru Nanak*. New Delhi: Hemkunt, 1986. 124 p. Grades 6-8.

This detailed biography of Guru Nanak, founder of the Sikh religion, is based on legends, the *Guru Granth* (the holy book of the Sikhs), historical monuments and documents, and a history of the Punjab. From his birth in 1469 in Talwandi, Punjab, till his death in 1539, Guru Nanak preached virtuous conduct and love for all human beings. In his early childhood, as in his later years as a teacher and pilgrim to China, Tibet, Hindu pilgrimage sites, Sri Lanka, and the Middle East, Guru Nanak exposed the hypocrisy of both Hindus and Muslims who observed the prescribed rituals of their faith without following them in spirit. In his lifetime, Guru Nanak was successful in founding a religion acceptable to both Hindus and Muslims, but which did not conform to either faith. Kartar Singh portrays Guru Nanak as an incarnation of God whose personality and actions were directed by his divine mission.

632. *Story of Guru Gobind Singh*. New Delhi: Hemkunt, 1983. 94 p. Grades 6-8.

Like Gopal Singh (see #629), Kartar Singh provides a complete account of the religious and political leadership of the Sikhs under Guru Gobind Singh. Unlike the former biography, however, this one is less scholarly as it is directed at a younger audience.

633. Singh, Mala. *The Story of Guru Nanak*. Illustrated by B.M. Anand. New Delhi: Hemkunt, 1969. 64 p. Grades 3-5.

This biography is based entirely on the legends and stories of Guru Nanak's life that are still told all over Punjab. In an interesting, conversational style, Mala Singh focuses on the human angle and tension created by Baba Kalu's very practical concerns for his son's lack of business sense and Nanak's daydreaming and religious bent of mind. Guru Nanak is presented as a reformist teacher who preached love, equality, and brotherhood for both Hindus and Muslims.

634. Sinha, Sarojini. *A Pinch of Salt Rocks an Empire*. Illustrations by Mrinal Mitra. New Delhi: Children's Book Trust, 1985. 87 p. Grades 6-8.

This is a well-documented and inspiring account of how Mahatma Gandhi's dynamic personality, astute vision, and the righteousness of his cause challenged the British Empire in India. Using the 1930 Salt March to Dandi Beach on the Arabian Sea as an example, Sinha focuses on Gandhi's nonviolent struggle to win freedom. Breaking the unfair Salt

Laws became the symbolic issue that united all classes, sexes, ages, and races. Despite the government's brutal and violent retaliation, the protest march remained nonviolent, and the Satyagraha Movement thus gained in dignity and stature as a viable tool for achieving Swaraj (self-rule). By November 1930, the first of a series of Round Table Conferences was scheduled by the British government to discuss Indian independence. Sinha also outlines Gandhi's constructive programme of peaceful non-cooperation and the high standards of conduct — restraint, self-sacrifice, and freedom from rancor — demanded of satyagrahis.

635. Smarananda, Swami. *The Story of Ramakrishna*. Illustrated by Biswaranjan Chakravarty. Calcutta, India: Advaita Ashrama, 1979. 48 p. Grades 3-5.

The extraordinary life of Ramakrishna is narrated in short, simple episodes that range from his supernatural birth in 1836 to his death in 1886. The biography sensitively reveals how being an incarnation of God Vishnu created social problems for Ramakrishna. From a young age he would become unconscious or go into prolonged trances whenever he had visions of God. At nineteen, he became a devotee of Goddess Kali and served her in the temple at Dakshineswar near Calcutta. When his worship of (he goddess completely absorbed him, and he constantly implored her to appear, people termed him mad. Ramakrishna's spiritual experiences also included merging into the formless aspect of God and seeing visions of the Islamic God and Jesus Christ. Ramakrishna had realized this truth of God: the various religions are only so many paths to the same God. Henceforth, he preached his gospel of equality and divine love in order to relieve the suffering of mankind. His most famous disciple was Swami Vivekananda who spread Ramakrishna's teachings throughout the world.

636. Spink, Kathryn. *Gandhi*. Illustrated by Karen Heywood. Profiles Series. London: Hamish Hamilton, 1984. 63 p. Grades 4-6.

Like Cheney (see #551), Spink briefly outlines Mahatma Gandhi's continuing influence throughout the world nearly forty years after his death. Gandhi's mission still lives wherever there is hope for the realization of universal brotherhood.

637. Srivastava, Sigrun. *India's Young Heroes*. Illustrated by Ravi Paranjape. New Delhi: National Book Trust, 1983. 61 p. Grades 4-6.

This book celebrates the heroic deeds of six Indian children who earned the national award for courage and gallantry instituted by the Indian Council of Child Welfare. At great personal risk to themselves, these boys and girls responded intelligently and courageously to the dangerous situations they were placed in and saved the lives of others. Their stories are inspiring, and they renew one's faith in humanity and the idealism of the young.

638. *The Story of the Buddha*. Illustrated by Piyaratne Hewabattage. London: Association of Buddhist Women in the U.K., n.d. N.p. Grades 4-6.

Both text and illustrations portray the life and times of Buddha in a graceful and appealing manner. The earthtone illustrations especially capture Buddha's serene and contemplative nature.

639. Sucksdorff, Astrid Bergman. *Chendru: The Boy and the Tiger*. Translated by William Sansom. Photographs by author. New York: Harcourt, Brace, 1960. N.p. Grades 2-4.

This picture biography focuses on the relationship between young Chendru and the tiger cub his father brings back from a hunting trip. As they eat, sleep, play, fish, and hunt

together Chendru walks with a new dignity because of his association with the tiger who is both feared and worshipped for his fierce majesty. Chendru even dreams of journeying to the distant Blue Mountains on the back of his tiger. Through the story of Chendru, Sucksdorff presents the happy life of the Murias, a primitive tribe in Gahr-Bengal which is still untouched by modern technology. Far from being backward, the Murias are seen as existing peacefully with nature and animals.

640. _____. *Tooni: The Elephant Boy*. Translated by Tatyana Alexandra Benedictus. Photographs by author. New York: Harcourt, Brace and Jovanovich, 1971. N.p. Grades K-3.

Color photographs and explanatory text provide information on the family life of Tooni and the government- run Kaziranga Game Sanctuary in Assam. Sucksdorff presents a happy and secure picture of life in an Assamese village as she describes a typical day in Tooni's life. As Tooni's father takes him through the sanctuary, interesting information on wild animals and their habitats, the efforts of forest officers to preserve the balance of nature, and techniques of catching and taming wild elephants is given. This is a very positive and appreciative book about India.

641. Tagore, Rabindranath. *My Boyhood Days*. Translated by Marjorie Sykes. Calcutta, India: Visva-Bharati, 1940. 87 p. Grades 8-12.

Tagore looks back on his childhood years in his ancestral home in Calcutta. While the glory and wealth of his family were long past, the aristocratic outlook, the lifestyle of the Muslim *nawabs*, and the literary and artistic influences remained. Even though this partial autobiography is written from the perspective of an adult, Tagore's simple eloquence evokes his lonely childhood when he would escape to his secret hideouts to make up adventures; his sense of failure due to traditional methods of teaching; and the distant and formal relationship between adults and children. The account ends with Tagore's trip to London when he was sixteen. This contact with Britishers on a personal level and his Calcutta roots made Tagore understand the meaning of his name, Rabi, or the Sun, which does not distinguish between East and West.

642. Verma, Shrikant. *A Portrait of Rajiv Gandhi*. New Delhi: Gulab Vazirani, 1985. Published for Arnold Heinemann. 99 p. Grades 8-12.

Rajiv Gandhi's biography begins with the assassination of his mother, Prime Minister Indira Gandhi, on October 31, 1984. Both text and photographs give very little information on the personal life of Rajiv Gandhi, but focus on his political career as Prime Minister. His style and personality are repeatedly compared with those of his mother and grandfather, Prime Minister Nehru. In assessing Rajiv Gandhi's performance as Prime Minister, the author mentions charges of corruption, but they are not discussed objectively. Verma's idealization of his subject and the tone of the biography make the explanations sound like an official press release.

643. Willcoxon, Harriet. *First Lady of India: The Story of Indira Gandhi*. Garden City, N.Y.: Doubleday, 1969. 143 p. Grades 5-7.

This fast-moving biography focuses on the effects of Indira Gandhi's unusual childhood on her later political career. Willcoxon argues that the obstacles that young Indira had to overcome and the courage she displayed as a child strengthened her to face the challenges of leading the second most populated country in the world. Despite Gandhi's lonely and turbulent childhood, the biography illustrates that she was raised in a happy and loving environment.

In addition to being the biography of Indira Gandhi, *First Lady of India* presents the story of an entire nation. Through a discussion of India's Independence Movement, prejudices within the country, women's issues, and economic and other problems, Willcoxon demonstrates that the people of India are no different from those of the United States. They have the same desire for equality, the same fears and dreams.

644. Wodeyar, Sadashiva. *Rani Chennamma*. National Biography Series. New Delhi: National Book Trust, 1977. 150 p. Grades 7-12.

The biography of Rani Chennamma, queen of the small kingdom of Kittur in Karnataka State nearly 164 years ago, is based on the correspondence between the British civil and military officials, their correspondence with the queen, interviews with the descendants of the Kittur ruling family, and folk songs, legends, and literary compositions. The story of Queen Chennamma is an inspiring one. She was the first head of a princely state in India to challenge the British Empire. She defeated the British in the Battle of Kittur in 1824, but was later defeated and imprisoned until her death in 1829. Regrettably, the dramatic and thrilling events of her life and her intellectual abilities and indomitable courage are not portrayed through characterization, revealing situations, and descriptions; instead, this biography is a scholarly work which reviews her statesmanship, military prowess, and diplomatic negotiations with the British.

645. Wylam, P.M. *Guru Nanak*. Illustrated by Pulak Biswas, New Delhi: Children's Book Trust, 1969. 55 p. Grades 5-7.

Guru Nanak is presented as a religious saint, preacher, and leader whose simple philosophy that salvation can be attained through personal devotion to God instead of through creeds won him both Hindu and Muslim followers. Wylam's straightforward prose style and the soft-toned illustrations complement the subject matter.

646. Yapp, Malcolm. *Gandhi*. Greenhaven World History Program. St. Paul, MN: Greenhaven, 1980. First published in 1977 by George G. Harrap. 32 p. Grades 5-7.

After a brief overview of the early life of Gandhi and the formulation of his Satyagraha Movement in South Africa, this booklet examines Gandhi's role in the story of India's independence and partition from 1919-1947. Yapp states that it was the saint in Gandhi that gained him followers, and the politician in him that helped him to use his following to get results. Numerous photographs and information on Gandhi's life and the history and politics of India supplement the brief text.

647. Zakaria, Rafiq. *Razia: Queen of India*. Illustrated by Shiavax Chavda. Bombay: Popular Prakashan, 1966. 159 p. Grades 10-12.

This extensively researched biography evokes the atmosphere and drama of the brief reign of Razia, only crowned queen of Delhi, from 1236-1240. Zakaria begins with the death of Razia's father, Iltutmish, and ends with Razia's death on the battlefield. Through the story of her short career and leadership of North India, the author portrays Razia's strong and sensitive character, her political astuteness, and her romantic life.

The biography focuses on a discussion of Razia's achievements as a brave commander on the battlefield, a good administrator in the secretariat, and a social reformer. She was the first ruler who tried to integrate the indigenous Hindu population with the ruling Muslim class to achieve lasting peace and security. Every Indian, irrespective of race, creed, sex, or wealth, acquired the same rights by law. Razia also created jobs for the poor by giving impetus to urban development and trade. She introduced a broad humanistic approach by patronizing every branch of learning; establishing numerous schools; and promoting the study and research of Hindu and Greek philosophers. However, Razia's reign was full of intrigues and constant plots to oust her because the court elders, the Forty Amirs, were apprehensive and suspicious of being governed by

a woman, and because she refused to be a puppet in their hands. Although her authority was constantly challenged, Razia's tact, foresight, and abounding self-confidence helped her to consolidate the empire,

This biography makes interesting reading not only because Razia is portrayed as a dynamic figure, but also because she comes alive as a real human being who faced loneliness, conflicting emotions for her husband and Abyssinian lover, and repeated efforts to be governed by reason instead of feelings.

648. Zinkin, Taya. *The Story of Gandhi*. Illustrated by Robert Hales. New York: Criterion, 1965. 190 p. Grades 6-8.

Based primarily on Mahatma Gandhi's autobiography, various incidents described in other biographies, and incidents narrated to the author by those who were close to Gandhi, this biography develops each phase of Gandhi's life through a narration of the key events associated with it. Zinkin's conversational style very gracefully integrates numerous excerpts from Gandhi's letters, speeches, and articles into the narrative.

649. Zolotow, Charlotte. *A Week in Lateef's World*. Photographs by Ray Shaw. Face-to-Face Series. New York: Crowell-Collier, 1970. N.p. Grades K-3.

The simple life of Lateef and the beauty of Kashmir are captured through photographs and an eloquent text. As the book outlines the weekly routine of this bright-eyed, happy boy, various dimensions of his life unfold: life in a houseboat on Srinagar's Dal Lake, school routine, visits to town, fun with friends, and loving relationships with family members, especially his aged grandfather. Both text and photographs present the Dal Lake as the microcosm of the family's life. They live and fish on the lake, earn their livelihood by renting their luxury houseboat to visitors, wash clothes and dishes in the

lake, purchase daily necessities from floating shops, and imbibe the serene beauty and peace of nature.

INFORMATIONAL BOOKS

650. Abbate, Francesco, ed. *Indian Art and the Art of Ceylon, Central and South-East Asia*. Translated from the Italian by Jean Richardson. London: Octopus Books, 1972. First published in 1966 by Fratelli Fabbri Editore, Milan. 158 p. Grades 7-12.

Abbate introduces readers to the richness, variety, and symbolism of Indian art from the Indus Valley Civilization to the beginning of British rule. Both text and color photographs convey the spirit of Indian art by tracing the influence of Aryan, Persian, Greek, and Muslim invaders and by analyzing the impact of the great religious movements like Hinduism, Buddhism, Jainism, and Islam on the original native element of Indian culture. Hence, each phase of Indian art is examined from the context of the prevailing historical, political, economic, and religious conditions. Ninety-seven attractive color photographs provide a rich visual experience.

651. Aggarwal, Manju. *I Am a Hindu*. Photographs by Chris Fairclough. My Heritage Series. London: Watts, 1985. 32 p. Grades 2-4.

Britain's pluralistic society is presented through the varied religious practices of its immigrants. Each book in the series follows a similar organizational pattern that discusses all aspects of a religion. Through color photographs and a simple text given from the perspective of a young child, western readers become familiar with the history and beliefs, scriptures, wedding rites and festivals, worship at home and as a group, and special clothing and food of each community. A religious calendar, list of important facts, and glossary are also included.

The story of Gaytri, an eleven-year-old girl from India in *I Am a Hindu* illustrates how her family observes all the ancient Hindu temple rites at home. Gaytri is given religious instruction and taught Sanskrit by her father who is a full-time priest. The historical beginnings of Hinduism and the philosophical concept of Brahman, the one supreme god with numerous forms, both animal and human, are very simply, yet accurately explained. The photographs at once personalize the text and demonstrate how religion gives meaning to every aspect of Gaytri's life.

652. _____. *I Am a Sikh*, Photographs by Chris Fairclough. My Heritage Series. London: Watts, 1985. 32 p. Grades 2-4.

Nine-year-old Harjeet Singh LaJ discusses what it means to be a Sikh practicing his religion in London. Text and photographs enable readers to attend a service at the Gurudwara where first the *Adi Granth* is read and later a meal is shared at the Langar, or community kitchen. Like other Sikh children, Harjeet studies Gurmukhi, which will enable him to read the scriptures, and learns the moral practices outlined by Sikhism, especially the importance of good conduct and avoidance of sin. Harjeet also learns to

play the tabla as music is considered an important accompaniment to worship. The text includes a brief history of Sikhism, the contribution of the ten Gurus, and an explanation of the Five Ks — the distinguishing symbols of the Sikhs. Other cultural details like a Sikh wedding, significance of the turban and how to tie it, and the clothes worn by men and women during worship enliven the account and show the relationship between religion and customs.

653. Arora, Ranjit. *Sikhism*. Religions of the World Series. New York: Bookwright, 1987. First published in 1986 by Wayland. 48 p. Grades 4-6. This is a brief introduction to the history of Sikhism, its basic beliefs and rituals, and its holy shrines. Arora depicts Sikhism as a religion that encompasses all aspects of a person's life, especially its role in the political life of India.

654. Aurora, Kamal *Story of the Taj*. Illustrated by Kamal Aurora and Rohini Purang. Ghaziabad, India: Vikas, n.d. 24 p. Grades 4-6.

The royal romance, history, and architectural planning of the Taj Mahal are vividly narrated for young readers. This well-researched book also answers questions on how the design was selected, the craftsmen, sources of raw materials, and what makes the Taj a work of art. Aurora also places the achievements of Emperor Shah Jahan in the context of the history of the Mughal Empire in India and its relations with North Africa, Middle East, China, and Europe.

655. Bahree, Patricia. *The Hindu World*. Religions of the World Series. Morristown, N.J.: Silver Burdett, 1985. First published in 1982 by Macdonald, 45 p. Grades 5-8.

Hinduism is presented as a code to living which pervades every aspect of life. It regulates family life and various rites of passage like birth and naming ceremonies; determines the content of bedtime stories and celebration of major festivals; and serves as an inspiration for music, dance, and sculpture. Bahree also discusses goddess worship, world soul, or Brahman, Yoga, and Hindu scriptures. Color photographs, maps and drawings, and explanatory captions provide further understanding of the multifaceted nature of Hinduism.

656. Bancroft, Anne. *The Buddhist World*. Religions of the World Series. Morristown, N.J.: Silver Burdett, 1984. 45 p. Grades 6-8.

This is a sketchy account of Buddhism from its beginnings in India to its spread in Asia and its growing popularity in the West. Bancroft also briefly introduces the basic philosophy and teachings of Buddha, Buddhist rituals and festivals, and the importance attached to meditation, especially through devices like the *thankas*. Attractive color photographs of Buddhist temples and practices in India, Tibet, Burma, Sri Lanka, Japan, Thailand, and the West testify to the universal appeal of Buddhism and its adaptability to the cultural environment of each country.

657. Biswas, A. *Indian Costumes*. New Delhi: Ministry of Information and Broadcasting, Government of India, 1985. 141 p. Grades 8-12.

With evidence taken from literature, sculpture, paintings, terra cotta figurines, and coins, the author traces the evolution of Indian costumes for men and women from the Harappa Civilization (3,500 B.C.) to the present day. With a few variations in styles and trends, men and women dressed alike till the eleventh century A.D. In the early Vedic period, they wore a lower garment with a loose mantle-type upper garment. Later, turbans, kamarbands, and ornaments were worn by both sexes. The first major change came with the Muslim invasion in 1127 A.D. when the seclusion of Muslim women introduced the idea of modesty in clothing. This was the first time that a sewn garment, the *choli*, an upper garment worn by women, appears. The scarf was now used as a covering for breast and back, and the translucent texture of the lower garment was replaced by a thick opaque material, which later developed into the *ghagra* or *lehnga*. The increased length of the *orhini* (mantle or veil) in 1790 evolved into the sari by 1825. In the North, which was the center of Mughal influence, courtiers and upper class men and women imitated the Iranian style of long, full-skirted coat or shirt and tightfitting trousers. These revolutionary changes did not affect the South, and for the first time there was a difference between the costumes of North and South. The next major change came with the British. At first, western clothes were worn only by the Anglicized elite, but after World War I more Indians adapted to English clothes and combined Indian and English garments. Women did not succumb to western clothing, though the style of wearing the sari became more elegant, the *choli* became filling, and colors were coordinated. After Independence in 1947, there emerged a greater freedom of choice in clothes. In urban areas, the distinction in clothing according to region, religion, and caste was obliterated by an intermingling of styles and a more cosmopolitan outlook.

With the help of illustrations Biswas points out that every stage in India's sartorial evolution brought in new patterns of clothing which supplemented rather than replaced the old ones. Thus, Aryan, Muslim, and European styles existed side by side. Furthermore, the adaptability of Indian costumes led to an intermingling of articles of clothing of different origins. Indian clothes reflect not only the connection with the past, but the differences in climate, culture, religion, and history as well.

658. Bobb, Monisha. *Bullock Carts and Satellites: The Development of Science and Technology in India*. Illustrated by R.K. Laxman. New Delhi: National Book Trust, 1985. 64 p. Grades 6-10.

The impression of India as a backward nation whose main claim to recognition lies in the field of culture, religious philosophies, and architectural wonders is dispelled by this book on India's contributions to science and technology. Beginning with the architectural and engineering feats of the Mohenjodaro and Harappa civilizations (3,500 B.C.), Bobb traces India's achievements in applied and theoretical mathematics, medical research and treatment, metallurgy, weaponry, astronomy, and irrigation from the Vedic Period (1,500 B.C.) to 1974 when India exploded its first nuclear device. Bobb also analyzes the conditions that nurtured the spirit of scientific inquiry in ancient and medieval India, but which were missing in the two centuries of British rule. The account ends with a feeling of pride that after forty years of independence India has made substantial advances in agriculture, electronics, medicine, physics, space technology, nuclear research, and manufacture of consumer goods.

659. Bothwell, Jean. *Cobras, Cows and Courage: The Challenge of India's Plains*. Illustrated by Donald Pitcher. New York: Coward-McCann, 1956. Published in 1968 as *Men and Monsoons: Farm Life in North India* by Chatto and Windus. 96 p. Grades 4-6.

Bothwell provides a detailed account of life in a North Indian village by focusing on the family life, customs, and farming techniques of Hari Singh. While Hari Singh is portrayed as hardworking and courageous in his efforts to feed his family in spite of poor seeds, insufficient land, uncertainty of weather, and fear of sickness, Bothwell emphasizes that his primitive lifestyle has remained unchanged for generations. The author's ethnocentric and judgmental attitude becomes obvious when she dismisses Hari Singh's treatment of his old cow as being dictated by Hinduism. She also has a sensational account of a cobra entering Hari Singh's kitchen to drink milk from a pan. The book ends on a positive note, however, with the Indian government's Second Five Year Plan to improve farming conditions, effect land reforms, and provide new techniques and ideas. Hari Singh's willingness to try Pusa 14, a new high-yield seed, hints at the vast changes in farming that have taken place since this book was published.

660. _____. *The First Book of India*. New York: Watts, 1978. 64 p. Grades 6-8.

Although the historical, geographical, and sociological information is accurate, the book is outdated on matters of technology and modern industry. Bothwell's bias and lack of in-depth knowledge are evident in her commentary on the caste system and religious traditions which she believes are mainly responsible for keeping India in poverty. She fails to recognize that Hindus are no longer restricted by caste in selecting jobs. Bothwell claims that Indians do not believe in progress: "They want to keep the old gods, the old thought, the old way of life." The book is full of derogatory epithets and exaggerated statements like: "In the wilder parts of India thousands of people are killed every year by poisonous snakes and wild animals." And, "India has more cattle than any other country in the world. And yet, beef is never eaten — not even when people are dying of starvation." Apart from reflecting the author's superficial knowledge of Indian culture, the statement is also incorrect. Beef is eaten by Muslims, Christians, and some other sects; only Hindus do not eat beef.

661. _____. *The Story of India*. Illustrated by Jeanyee Wong. New York: Harcourt, Brace and World, 1952. 180 p. Grades 6-8.

Each chapter analyzes the influence of geography, climate, and natural resources on the history, religion, lifestyle, beliefs, and peoples of India. Furthermore, Bothwell states that each period of India's history contributed something good as a guide to modern action, such as the Code of Manu, Buddha, Ashoka, Akbar, bravery of the fiery Rajputs, and commercial enterprise under the East India Company. The Wheel of Ashoka — which symbolizes tolerance, freedom of thought, and peaceful relations with all men — is the foundation of the modern Republic of India. In attempting to give a general impression of India, Bothwell oversimplifies the situation and ignores vast areas like the Indus Valley Civilization.

662. Bryce, Lucy Winifred. *Comrades of the Road, or Rama and Sita Today*. Education of India Series. Calcutta, India: Young Men's Christian Association, 1939. 150 p. Grades 9-12.

This book prepares young Indians for marriage by discussing issues such as selection and qualities of a spouse, engagement, setting up a home, finances, dealing with in-laws and social obligations, and parenthood. While much of the information is outdated because it was directed at Christians living in a time of upheaval and transition in India, the book is still valuable because of the emphasis it places on reasonable expectations, adjustment, friendship between a couple, and the importance of the family in a marriage.

663. _____. *India at the Threshold*. New York: Friendship, 1946. 177 p. Grades 9-12.

As a Christian missionary of thirty-two years' standing, Bryce writes with feeling and a sense of commitment of the role that the Christian church will play in independent India. She defines the scope of its contributions in areas such as village uplift, labor and industry, status of women, health and medicine, and training for Christian leadership. She uses a variety of techniques like narration and brief biographical sketches to make the life of the Christian converts — and the cost in terms of social ostracism and discrimination — more real and glorious to the reader. Written on the eve of Independence, the purpose of the book is twofold: It emphasizes that the Christian church has adapted to Indian culture and, hence, should be allowed to meet the challenging issues of freedom and democracy; and the World Christian Organization should accept the Church in India as an equal.

664. _____. *India: Land of Rivers*. World Neighbors Series. Camden, N.J.: Thomas, Nelson, 1966. 222 p. Grades 7-12.

With her insider's knowledge of the country, Bryce introduces teenage Americans to their contemporaries in India. Written in the form of an informal dialogue between two American students on vacation, Bryce weaves in geographical, historical, and cultural data in the account of the students travels and experiences in India. Topics such as the social system, arranged marriages, adult education, village uplift, and industrial development are discussed from the perspective of the visitors as well as Indians in a fair and nonjudgmental manner. For instance, Bryce first describes the caste system as a pattern of living that lends security and order to life, and then illustrates how it works practically in a modern village. Likewise, Bryce provides the perspective of young Indian women who regard arranged marriages as more dignified because they do not have to make themselves physically attractive or compete with other women to get husbands. Each chapter is enriched by interesting anecdotes and appropriate quotations from the scriptures, folk songs, and historians. Numerous photographs reflect the variety of life in India.

665. Caldwell, John C., and Elsie F. Caldwell. *Our Neighbors in India*. Illustrated by Heidi Ogawa. Let's Visit Series. New York: Day, 1960. 48 p. Grades 1-4.

The authors' aim to foster friendship between the children of India and America is defeated by their patronizing tone, inability to give background information, and emphasis on cultural differences. A superficial discussion of topics such as geography, living conditions, religion, and schooling creates a negative impression of India as a land of poverty and strange customs.

666. Carr, Rachel. *Be a Frog, a Bird, or a Tree*. Photographs by Edward Kimbalf, Jr. Illustrations by Don Hedin. New York: Doubleday, 1973. 95 p. K-Grade 4.

Thirty step-by-step exercises for children between the ages of three and ten are based on Carr's yoga classes for children. These creative exercises which imitate the movements of animals and the shapes of bridges, wheels, and trees help relax muscles and teach balance and muscle control. Carr encourages children to explore the sensation of movement through mimicry, instead of the suspended motion required of traditional yoga which adults find so beneficial. Each exercise is explained through a simple poem which reflects the rhythmic qualities of movement. The accompanying photographs and line drawings provide a graphic model for children and show children performing the exercises with confidence and enjoyment.

In the "Note to Parents and Teachers," Carr explains the background philosophy and success of her yoga program. Furthermore, the benefits of each exercise, the age levels for which it is suitable, and helpful hints for making yoga appealing to young children are outlined.

667. Chandavarkar, Sumana. *Children of India*. Photographs by Stella Snead. New York: Lothrop, Lee and Shepard, 1971. 128 p. Grades 2-5.

Ravi, the young narrator of this book, introduces western readers to the children of India, he also provides a glimpse of the ethnic and cultural diversity of India by describing how children from various regions and social levels live, play, work, study, and worship. All are free to follow their individual lifestyles and are accepted as part of India. Both text and photographs present childhood as a time of enjoyment, curiosity, and fun for the privileged as well as the poor.

668. Chatterjea, S.P. *Romance of Postage Stamps*. New Delhi: National Book Trust, 1973. 64 p. Grades 5-7.

This is an interesting introduction to the history of postage stamps, various printing processes, beginning of stamp collection, and how and what to collect. The opening chapter, which traces the history of two rare stamps printed in British Guiana and Mauritius, is especially fascinating. While discussing the different aspects of postage stamps, Chatterjea provides specific information on the history of postage stamps in India. The numerous photographs and drawings that accompany each chapter help to illustrate and explain the text.

669. Clayton, Robert. *South Asia: India, Pakistan, Ceylon and Nepal*. Illustrated by Zena Flax. New York: Golden, 1967. 48 p. Grades 3-5.

The Indian subcontinent is presented as an area of contrasts geographically, economically, and culturally. The segments on India trace the influence of geography, race, and religion on the differences in urban and rural lifestyles and the means of livelihood in the various regions. After describing the problems of an increasing population and low per capita income, Clayton outlines India's efforts to modernize and increase industrial output through its community development schemes and Five Year Plans. So much information is covered in a short span that sketchiness and abrupt shifts from one topic to another are inevitable. Excellent illustrations and photographs, however, accompany the text.

670. Cole, W. Owen, and Piara Singh Sambhi. *Sikhism*. London: Ward Lock, 1973. 48 p. Grades 7-9.

Simply and eloquently written, this book provides information on the origin of Sikhism in the midst of changing political and social conditions in India; traces the careers of the ten gurus over a period of two hundred years (1539-1708); and explains the basic beliefs of Sikhism. Sikhism started as a protestant, anti-sectarian movement by Guru Nanak who, like many discerning Hindus, was severely critical of much that he saw in Hindu life and religion: low status of women, child marriage, exclusive authority of brahmins (priests), and the idea of *avatar* that God has taken material form. The authors further introduce the basic tenets and rituals of Sikhism, places of pilgrimage and the Four Takhts, festivals and anniversaries of the gurus, and the *Guru Granth* as a holy scripture. While the political information is not current, the aspirations of Sikhs to establish a separate Khalsa state are mentioned.

671. Cooke, David C. Dera; *A Village in India*. New York: Norton, 1967. 155 p. Grades 6-8.

Through this detailed sociological investigation of Dera, a small village near New Delhi, Cooke generalizes that all Indian villages are unhygienic, poverty-stricken, and untouched by technological advancements. In describing village organization, marriage customs and family patterns, farming methods, and religious festivals, he makes numerous unfavorable comparisons with the United States. While he appreciates the hospitality and friendliness extended to him by the villagers, and admires their positive outlook and ingenious adaptability to the environment, Cooke reveals his ethnocentric attitude through slanted diction. For example, he attributes the poverty and superstitious outlook of the villagers to the teachings of Hinduism. He also fails to mention the many improvements and village uplift schemes introduced by the Indian government.

672. Das, Manoj. *Books Forever*. Illustrated by Sukumar Chatterji. New Delhi: National Book Trust, 1973. 64 p. Grades 6-8,

Books Forever gives an overview of the expanse and variety of ancient Indian literature. The author's conversational tone speaks directly to young readers and draws them into classical literature by using relevant analogies from modern life. The introductory chapter discusses human wisdom and creativity in first recording oral literature and later duplicating it after its destruction by foreign invaders. The

introduction also compares Sanskrit literature to the ancient literatures of other civilizations like the Chinese, Greek, and Egyptian. Subsequent chapters place each classical work in its literary, historical, cultural, and philosophic tradition and narrate interesting legends associated with its creation, date, and authorship. Some of the books introduced are the *Vedas*, *Upanishads*, *Puranas*, *Ramayana*, *Mahabharata*, *Tirukkural*, *Kathasaritsagara* (world's oldest collection of stories), *Panchatantra*, and *Jatakas*. Selected readings from each book convey pride in ancient India's scholarly achievements in space and astronomy, mathematics, medicine, and philosophic inquiry.

673. ____ *Temples of India*. Photographs by Vishwajit and Tara Jauhar. Bombay: India Book House, 1970, 68 p. Grades 6-8.

Written in an engaging, conversational style, this book narrates the fascinating stories of sixteen famous Hindu temples. Based primarily on mythology, folklore, and historical data, these stories provide background information on the gods and goddesses, builders, and pilgrims associated with temples such as the Sun Temple at Konarak, the temple of Kanya Kumari on the southern tip of India, the Meenakshi Temple at Madurai, and the natural cave temple at Amarnath in Kashmir. Collectively, these stories give an overview of Hindu religious attitudes; trace the spread of Vedic thought into South India; and stress the spiritual significance with which natural phenomena are endowed.

674. David, A., and Shivakumar. *Animal World*. Illustrated by S. Basu Roy Choudhary, Reboti Bhushan and Anil Vyas. New Delhi: Children's Book Trust, 1973. 71 p. Grades 4-6.

The avowed purpose of this book is to sensitize children to the natural beauty of animals and the value of conserving wildlife. The authors provide information on the shape and form, habitat, and diet of all the major species found in India, and they especially focus on the endangered animals like the tiger, lion, and rhinoceros. While the book is well-written and has good illustrations, the layout and design are unappealing.

675. Dhar, Sheila. *Children's History of India*. New Delhi: Ministry of Information and Broadcasting, Government of India, 1970. First published in 1960. 166 p. Grades 4-6.

A simple narrative, with a minimum of names and no dates, traces the history of India from the Indus Valley Civilization to the early years of Independence. Dhar records both the triumphs and failures of the past and communicates pride in the achievements of the great men and women of history.

676. ____ *This India*. Illustrated by A. Ramachandran. Photographs by T.S. Nagarajan. New Delhi: Ministry of Information and Broadcasting, Government of India, 1973. 191 p. Grades 6-12.

In twenty-five short, well-illustrated chapters Dhar provides an overview of Indian history, the freedom struggle, Five Year Plans, agriculture and industrialization, and democracy. She describes how the quality of life has changed since Independence and

poses questions of values, such as: What is Indian-ness? Should economic progress be the most important consideration for a country? Is there cultural continuity? How is it manifested? Dhar also discusses the interrelatedness of progress. First, the problems that India faces are presented as an outcome of historical, social, and economic experiences, and then she outlines what is being done and what more can be done by individuals, especially children. Dhar's eloquent prose reflects elements of oral tradition as she addresses readers directly, explains a difficult concept in two or three different ways, and uses examples and analogies that children can relate to. Furthermore, traditional motifs from classical, folk, and modern art blend comfortably with contemporary photographs of daily life and technological advancements to extend and interpret the text. The book production is superior in all respects.

677. Douglas, Gina. *The Ganges*. Rivers of the World Series. Hove (Sussex), United Kingdom: Wayland, 1978. 65 p. Grades 3-5.

Young readers are taken on a journey from the source of the Ganges in an ice cave in the Himalayas to its vast delta which empties into the Bay of Bengal. As the river plunges down from the Himalayas and meanders through the Gangetic Plain, Douglas describes the changing landscape, wildlife, and lifestyles of the major cities on its banks. She also provides information on the influence of the Ganges on the history and culture of India. With the help of photographs, myths, and rituals Douglas explains why the Ganges continues to be worshipped as a holy river — the giver of life - by Hindus despite modern technology and the problems of poverty and overpopulation.

678. Editors of Time-Life Books. *India*. Library of Nations Series. Alexandria, VA: Time-Life Books, 1987. 160 p. Grades 8-12.

In addition to providing a comprehensive look at India's natural resources, history, economy, social structure, and democratic form of government, this book gives an understanding of the people, their beliefs, and their lifestyles. Written with objectivity, the text and picture essays examine a topic from all angles, especially from the Indian perspective, before arriving at conclusions. Far from viewing India as a country stifled by its adherence to past traditions, India's capacity to absorb and adapt, rather than to dismantle, is seen as its greatest strength. It is evident everywhere in the secular nature of the Constitution and in the blending of western technology and Indian traditions. The caste system is credited with integrating different religious and ethnic groups, professions, and social classes in a peaceful coexistence for centuries, with each maintaining its individuality. Life in Indian villages and cities is not seen as being frozen in time, because the government sector has orchestrated industrial development which has led to a boom and self-sufficiency in food production. For example, an examination of the Dabbawallahs, or the tiffin-box system of Bombay, pays tribute to the intelligence and creativity of even the illiterate, and it exemplifies the Indian capacity to rise above shortcomings.

679. Edmonds, I.G. *Buddhism*. First Book Series. New York: Watts, 1978. 65 p. Grades 5-8.

After introducing the life and teachings of Buddha, the beginning of the Sangha, or Order, and the two sects of Buddhism, Edmonds focuses on the present status of Buddhism in the world. Even though it is the fourth largest religion in the world, it is not regarded as a world religion because the majority of Buddhists are still in Asia. Edmonds states that the democratic attitude of Mahayana Buddhism enabled it to assimilate the different cultures and rituals of Asia. Hence, various schools of Buddhism evolved: Zen Buddhism which emphasizes meditation, Tantric and Yellow Sect Buddhism of Tibet, and Left-Hand Tantrism which considers sex important to attaining nirvana. Despite the accessibility and appeal of Buddha's simple philosophy, Edmonds is uncertain of the future of Buddhism in Asia since a mass revival in India is irrelevant because Hinduism has absorbed Buddhist ideals. Furthermore, the greatest challenge to Buddhism in modern times is communism as seen in Tibet, Laos, Vietnam, and Cambodia.

680. _____. *Hinduism*. First Book Series. New York: Watts, 1979. 64 p. Grades 5-8.

The origin and history of Hinduism, the world's oldest religion, are traced from the pre-Vedic civilization of Mohenjodaro to the Aryan invasion to the modern reformers. Edmonds points out that Hinduism is the only one of the great religions of the world that does not have an historic founder, but it originated in sacred books like the *Vedas*, *Upanishads*, *Puranas*, and *Bhagwad Gita*. Edmonds also explains the Hindu concepts of Brahman, the Hindu Triad, Karma and Rebirth, Dharma, reincarnation, and Shakti worship. Hinduism's continued growth is attributed to its flexibility; it has so many sects that any person can find a place in it. Moreover, Hinduism provides a road map for one's entire life: it marks the four stages of life, determines the celebration of festivals and embarking on pilgrimages, and regulates the worship of personal gods and the treatment of animals and family members. Edmonds expects Hinduism to respond more vigorously to the social needs of the community in the future.

681. Fairservis, Walter A. *India*. Illustrated by Richard M. Powers. Major Cultures of the World Series, Cleveland and New York: World, 1961. 121 p. Grades 5-7.

Interspersed with basic information on geography, history, religion, and culture are vignettes of individuals Fairservis had met in India. Thus, the wedding of a friend provides an opportunity to describe a village family and its social patterns and lifestyle. Similarly, in discussing religious beliefs, he mentions actual practices and folklore that are not necessarily found in Hindu scriptures. For example, he describes the worship and festivities in honor of Pochamma, the goddess of smallpox, at whose shrine even Muslims offer rice. The story of another friend and his new plow demonstrates the efficient way in which economic need and religion work together: since farming depends on the fertility of the earth, it is bound with ideas of Karma, creation, and destruction. Fairservis succeeds in conveying the feeling that India is a fascinating land whose charm rests in its endless variety.

682. Fawcett, Raymond, ed. *How Did They Live? India*. How Did They Live Series. London: Gawthorn, 1952 (?). 47 p. Grades 3-5.

An imaginary sea voyage from ancient Sumer to the flourishing city of Mohenjodaro takes readers five thousand years into India's past. As the visitors arrive in Mohenjodaro, they witness its technological achievements, city planning and engineering, communication and trade, and democratic way of life. The descriptions of public buildings, systematic streets, marketplace with permanent stalls, and two-storeyed private homes with indoor plumbing are based on archeological research, photographs of art objects recovered from the ruins, and reconstructions made of the civilization at Mohenjodaro.

Fawcett impresses upon children not to be satisfied with the achievements of their generation, but to appreciate their indebtedness to ancient civilizations. For instance, various elements of the Mohenjodaro religion — the worship of the serpent, Lord Shiva and the Bull, mother goddesses, the sacred pipal tree — have survived into the present time. In addition, the bathing tank is still the heart of any village in India, and village houses resemble their counterparts in Mohenjodaro in their stark practicality and lack of ornamentation in architecture and interior decoration.

683. Fersh, Seymour H. *India and South Asia*. Culture Regions of the World Series. New York: Macmillan, 1965. 152 p. Grades 8-10.

This general introduction to India is written with understanding and wisdom. Individual chapters discuss India's land, people, highlights of history, art, religion, and the political, economic, and social developments since Independence. No categorical judgments are made; instead, relevant facts and varied quotations and interpretations are presented to reflect the author's willingness to study the subject from different perspectives. Each chapter takes readers beyond the facts and forces them to consider how India has been influenced by her human and natural resources; how specific historical events have influenced Indian behavior and goals; and how India's government and people have acted to educate themselves, to industrialize their country, and to overcome divisive rivalries. Based on his personal experiences, travels, and interviews in India, Fersh provides excellent insights into various aspects of Indian life such as arranged marriages, importance of sons, and India's definition of and experience with socialism. The book's ultimate aim is to point out why Americans should be interested in events that occur in India, to foster an understanding of Indian foreign policy, and to emphasize the important role of India in South Asia.

684. _____. *The Story of India*. Global Culture Series. Cincinnati, OH: McCormick-Mathers, 1970. 188 p. Grades 5-7.

This introduction to India goes beyond the facts of history, geography, economics, religion, and culture to provide an insider's view of life in India. For instance, a North Indian marriage gives Fersh an opportunity to discuss arranged marriages and the joint family system as a social unit that works under existing circumstances. Using his technique of viewing facts from the perspective of Indians before formulating opinions, Fersh provides a comprehensive and positive analysis of the caste system and how it works in a village. Not ignorant of changing conditions, Fersh does point out the

increasing dissatisfaction with village life and the restrictions of caste, which are no longer relevant in today's mobile society. Illustrated with photographs, maps, and charts.

685. Finley, Diana. *The Ganges*. Illustrated by Corinne Burton and Tony Payne. Toppers Rivers Series. London: Macdonald, 1975. 44 p. Grades 3-5. River Ganges is the focal point of Finley's introduction to the past and present history of India, the economy and lifestyle of the villages and cities along its shores, and the Hindu rituals performed in temples sanctified by it. This varied information is conveniently arranged in double-page spreads and is extended by attractive illustrations.

686. Fitch, Florence Mary. *Their Search for God: Ways of Worship in the Orient*. Illustrated with photographs selected by Edith Bozyan, Beatrice Creighton and the author. New York: Lothrop, Lee and Shepard, 1947. 160 p. Grades 6-8.

Fitch views religion as the relationship between a person's outer life of the senses and inner world of hopes, fears, thoughts, and feelings. From this perspective, Hinduism and Buddhism, two religions that originated in India, are presented as living experiences. She demonstrates how in a practical and experiential sense the daily rituals of bathing, cooking, eating, work, and personal conduct imbibe deeper concepts of Karma, Dharma, hospitality, and oneness with creation. In addition, difficult concepts like idol worship are simply and eloquently explained. To the Hindu, Fitch emphasizes, there is no separation between the outer world of things and the inner world of the spirit; hence, the Infinite Spirit — Brahman — is everywhere and in everything.

687. Galbraith, Catherine Atwater, and Rama Mehta. *India Now and Through Time*. Illustrated with photographs. Boston: Houghton Mifflin, 1980. 154 p. Grades 8-12.

This introductory book is enlivened by Galbraith's personal discovery of India and her appreciation of India's past glory and present achievements and problems. It is obvious that Galbraith has traveled extensively in India, participated fully in various facets of Indian life, and thought deeply about her experiences. In addition to interesting personal experiences, Galbraith's relaxed prose style and choice of comparisons will enable American readers to identify with the Indian experience. For instance, she states that the Jallianwalla Bagh incident fired the Indian people just as Paul Revere's ride did, the deodar forests are like the California Redwoods, and Tipu Sultan's resistance to the British with French assistance was like the situation in Canada with Wolfe and Montcalm. Far from being judgmental, events and customs are presented with fairness and evaluated in terms of the situation in India.

688. Gandhi, Mohandas Karamchand. *To the Students*. Ahmedabad, India: Navajivan, 1949. 324 p. Grades 9-12.

Mahatma Gandhi's deep and abiding interest in the welfare of Indian students is reflected in this collection of his speeches and writings. His unorthodox approach to the education of youth was first conceived in South Africa in 1910 and later elaborated in India. The prevailing atmosphere of nonviolent war and satyagraha determined an all-

inclusive view in which religious, moral, political, economic, and social education were considered essential to academics in order to guide students to dedicated service. A true education, he believed, taught brahmacharya, or self-restraint, in sex, food habits, smoking, and drinking. Furthermore, Gandhi believed that education should emphasize an identification with the exploited masses through social work in villages, the learning of a trade while studying, and common productive labor. He also expected students to aid in the political liberation of India by generating a feeling of Swadeshi, or national pride, by being fearless and independent thinkers, and by studying Indian languages instead of English. He also inculcated higher ideals and social reforms by asking students to take the vow of truth, ahimsa, no untouchability, and, much to the dismay of orthodox Hindus, marriage to widows.

689. Geis, Darlene, cd. *Let's Travel in India*. A Let's Travel Book. Chicago: Children's Press, 1965. First published in 1960. 85 p. Grades 5-8.

Both text and photographs take readers on a tour of historical places, pilgrimage sites, resort areas, and national festivals of India. The photographs capture the modern as well as the exotic and timeless aspects of India: Muslim fakirs, Hindu sadhus, snake charmers, gaily caprisoned elephants, maharajahs in brocade finery, new technology. The text attempts to give specific information on each scene. For example, in describing the lama in front of Ghoom Monastery in Darjeeling, Geis outlines the basic tenets of Buddhism, its rituals, and its spread in Asia. Similarly, the photograph of women at the Bombay racetrack leads to a discussion of women's rights in modern India. The overall impression, however, is disjointed, and readers unfamiliar with India will be unable to formulate a comprehensive picture. While Geis makes no overt judgments, her ethnocentric attitude is obvious in her comments on the ancient heritage of India and her use of terms like "grotesque," "this swarm of humanity," and "throngs of worshippers clustered on the banks of the Ganges."

690. Glubok, Shirley. *The Art of India*. Photographs by Alfred H. Tamarin and Carol Guyer. London; Macmillan, 1969. 48 p. Grades 3-5.

. Beginning with the ruins at Mohenjodaro and Uarappa, the simple text and black-and-white photographs introduce young children to the relationship between Indian art and the history and present significance of India's greatest living religions — Hinduism, Buddhism, and Jainism. The book does not overwhelm young readers with numerous details. Instead, it focuses on important monuments like the Ashoka Pillar, Great Stupa at Sanchi, Ajanta and Ellora caves, and temples at Mount Abu, Bhuvanesvar, Konark, and Khajuraho. A brief account of the legends, beliefs, and founders of each religion and a description of the sculptures, paintings, and symbolic details provide an introduction to Indian art.

691. Hahn, Emily. *The First Book of India*. Illustrated by Howard Baer. New York: Watts, 1955. 62 p. Grades 2-4.

Hahn sees India as a land of contrasts — cities and villages, farms and industries, ancient civilizations and democracy, traditions and modernity. While the book is outdated

as far as specific details of modern India are concerned, it, nevertheless, makes interesting and informative reading. Hahn's appreciative tone and conversational prose allow young readers to experience India by identifying with Arun, a young boy from Bombay. The author follows Arun as he eats and plays, visits relatives in his village, listens to grandmother's stories, celebrates festivals, goes to the holy city of Benaras, and learns about modern India.

692. Hampden, John. *A Picture History of India*. Illustrated by Clarke Hutton. New York: Watts, 1965. 62 p. Grades 4-6.

The history of India from Mohenjodara and Harappa (3,500 B.C.) to Independence in 1947 is viewed globally. Emphasis is placed on the coming of various races and invaders and the empires they established. Hampden objectively enumerates the contributions of the Aryans, Greeks, Huns, Arabs, Turks, Kushans, Jews, Christians, British, French, and Portuguese, as well as outlines what the rest of the world has gained from India. The text is enhanced by large color illustrations of historic sites, characters, and events.

693. Harrer, Heinrich. *Ladakh: Gods and Mortals behind the Himalayas*. Photographs by author. Innsbruck, Austria: Pinguin-Verlag, 1978. 170 p. Grades 8-12.

Viewed as the most interesting country one could ever visit, Harrer gives his impressions of the land, people, religion, principal cities and monasteries, and culture of Ladakh, a province in Kashmir. The text is enlivened by details and incidents taken from Harrer's six trips to Ladakh — the first in 1944 when he escaped into Central Tibet and became the tutor and friend of the Dalai Lama ~ and those of earlier explorers like Sven Hedin (1906), Hermann von Schlagintweit-Sakulunski (1860s), and Reeve Heber (1903). Both photographs and descriptions of mountain passes, valleys, and villages demonstrate how Ladakhis were able to live in virtual isolation and preserve their form of Buddhism, rituals, and superstitions for thousands of years. Despite the savage aspects of the landscape - desert-like terrain, perpetual cold, high altitude — the Ladakhis have maintained a balance and harmony with their environment. Their temples and houses seem to be organically integrated with their natural surroundings. The seminomadic existence of the Ladakhis is in response to their climate. Even polyandry has achieved the desired effect of keeping Ladakhis working on their land, preventing overpopulation, and evolving a social structure acceptable to nomads, shepherds, peasants, monks, and traders alike. The above information is presented with an understanding that springs from genuine interest and a respect for the Ladakhi way of life.

694. Hanison, John. *Akbar and the Mughal Empire*. Greenhaven World History Program. St. Paul, MN: Greenhaven, 1980. First published in 1974 by George G. Harrap. 32 p. Grades 3-5.

Akbar, who ruled India from 1542-1605, is credited with being the greatest Mughal emperor not only because he extended his empire, but also because he fortified it through efficient organization and administration. Harrison states that Akbar's greatest quality was that he was truly "Indian." He married Hindu princesses, employed Rajput chiefs as his ministers, and was tolerant of other religions to secure the loyalty of his subjects. He

even tried to devise his own universal religion. Though illiterate himself, he patronized learning. He had a vast library and he commissioned the translation of Hindu epics, Christian gospels, and other scriptures into Persian. Books in various languages were read to him daily and later discussions on the readings were held. For further information on Akbar's reign, extracts from historians, travelers, and missionaries who had visited the court of Akbar are quoted in the Appendix.

695. Hegde, N.G. *Mother Nature*. Illustrated by Nova Graphics. Pune, India: Bharatiya Agro Industries Foundation, 1987. K-Grade 3.

This picture book appeals to children to conserve nature. While information on ecology and the relationship among trees, rainfall, and soil erosion are clearly explained, the book insults the intelligence of the intended audience by using personification. Nature is portrayed as a mother who, though she embodies the natural instincts of regeneration and conservation, needs to be protected if one is to receive her blessings.

Two fictitious villages are described as positive and negative examples of how villagers either abuse "Mother Nature," or use her natural resources of land, water, air, sun, vegetation, and livestock wisely. The illustrations are excellent.

696. Hewes, Agnes Danforth. *Spice Ho!* Illustrated by Wilfred Jones. New York: Knopf, 1941. 198 p. Grades 6-8.

This book narrates the story of the geographic, political, economic, and religious causes that led to the European discovery of sea routes to India, Sri Lanka, and the Far East in search of spices. This information is made interesting and exciting because Hewes develops the characters of the key personages and shows how they challenged not only natural dangers, but the opposition within Europe to fulfill their dreams. The spice trade, thus, resulted in the rise of individuals and nations in Europe; marked a significant change in ways of living and thinking in fifteenth century Europe; and ushered in the era of western colonization.

The segments on India indicate how three nations — Portugal, Holland, and Britain — fought for control of the Indian spice trade with the natives as victims. Whether the traders were looking for spices or Christian converts, Indians were subjected to relentless toil, religious persecution, and inhuman torture. With Vasco Da Gama's successful voyage to India in 1497, numerous trading posts were established along the western and eastern coasts in Calicut, Cochin, and Goa. Next, the Dutch sailed to the Indies and established the Dutch East India Company in 1602. The British followed soon after and challenged the Dutch till a treaty decided that the Dutch would be supreme in the Malay Archipelago, while the British would be free to concentrate on developing trade with India and Sri Lanka. As a result, spices played a momentous part in establishing the British Empire in the Indian subcontinent.

697. Hirsh, Marilyn. *What Shall I Be?* Illustrated by author. New Delhi: Children's Book Trust, 1968. N.p. Preschool-K.

In this attractively illustrated picture book a young boy tries to decide what he will be when he grows up. Using the adults around him as role models, he considers various occupations like engineering, medicine, farming, teaching, and mountaineering. While the importance of hard work in achieving one's goals is emphasized, the information is presented from the perspective of a curious and intelligent child.

698. Jacobsen, Peter Otto, and Preben Sejer Kristensen. *A Family in India*. Families Around the World Series. New York: Bookwright, 1984. 32 p. Grades 1-4.

Using the Kaushik family of Mehendwara as a point of entry, the authors present the family life, food habits, farming conditions, religious beliefs, and educational aspirations of a typical family in a North Indian village.

Basic information on India's geography, population, and railway network is also provided. The point of view most definitely is that of the outsider looking in.

699. Katz, Elizabeth. *India in Pictures*. Visual Geography Series. New York: Sterling, 1973. 64 p. Grades 5-8.

A brief text and an abundance of photographs give a comprehensive introduction to the history, geography, economy, government, religion, and social structure of modern India. Katz enumerates the outstanding achievements of the past, as well as provides an understanding of India's comparative poverty and what is being done about it. The photographs in particular portray India as a land of overwhelming differences in geography, culture, lifestyle, and architecture. Katz recognizes the political and strategic importance of India as the bulwark of democracy in Asia today.

700. Kennedy, Jean. *Here Is India*. Photographs by Alice Schalek and others.

New York: Scribner's, 1954. First published in 1945. 154 p. Grades 6-8. Kennedy's introduction to the people, climate, history, religion, and lifestyles of India is outdated. Furthermore, her tendency to generalize and focus on "exotic" elements gives an inaccurate portrait of India.

701. Khandpur, Swarn. *Festivals of India*. Illustrated by R.S. Umrotkar and Uttam Shettigar. Bombay: India Book House, 1980. 64 p. Grades 3-5.

Beginning with the month of Chingam (August-September), which ushers in the season of festivals at the end of the monsoon rains, Khandpur introduces the various religious festivals celebrated throughout the Hindu lunar calendar. Representative festivals and fairs from every religion and region of India are described, and the myths and legends associated with their origin are explained. In addition, Khandpur points out the different ways in which certain common festivals are celebrated in various parts of India. The accompanying illustrations will enable young readers to visualize the colorful rituals associated with each festival.

702. ___ *The Ganga: From Snows to Sea*. Illustrated by Narayan A. Padmashali. Rivers of India Series. Bombay: Ratnabharati, 1971. 76 p. Grades 4-6.

Khandpur traces the course of the Ganges from its source in the Himalayas to its delta in the Bay of Bengal, as well as gives glimpses of the varied regions, history, means of livelihood, customs, religious celebrations, and arts and crafts of the people inhabiting its banks. She also narrates the myths and legends that have transformed the Ganges into a goddess and an object of worship for Hindus.

703. ___ *India: The Land and its People*. Illustrated by Narayan A. Padmashali. Our Country Series. Bombay: Ratnabharati, 1971. 156 p. Grades 5-8.

This is a well-written and colorful introduction to the various states and territories of India. The author provides a brief account of the geography, history, economy, culture, and arts and crafts of each state. The attractive illustrations, in particular, emphasize the regional and cultural variations in India as reflected in racial types, clothing, wildlife, lifestyles, and recreation. Both text and illustrations also convey the unity of India through common features like major Hindu festivals, celebration of the seasons, the sari, and various dance styles. While the content is good, the book lacks overall organization as the states are not introduced in any definite order. In addition, some of the information is outdated due to the reorganization of territories and states.

704. ___ *The Yamuna on its Perennial Journey*. Illustrated by Ram Waerker and Narayan A. Padmashali. Rivers of India Series. Bombay: Ratnabharati, 1971. 76p. Grades 4-6.

This book reads like a lesson in Indian history rather than as a story of River Yamuna. After briefly tracing the course of the river from its source in the Yamunoiri Glacier in the Himalayas (o Delhi, Khandpur launches into a comparatively detailed history of India. The remaining story of the Yamuna is hurriedly summarized as the river passes through Mathura, Agra, and Allahabad to join the Ganges.

705. Khanna, K.C. *As They Saw India*. Illustrated by Krishen Khanna. New Delhi: National Book Trust, 1971. 63 p. Grades 4-6.

The accounts of four travelers to India — Megasthenes, the Greek ambassador to the court of Chandragupta Maurya in 305 B.C.; Fa-Hien, a Buddhist monk from China in 400 A.D.; Iliuen Tsang, a Chinese pilgrim in 629 A.D.; and Alberuni, a Muslim scholar from Central Asia in 1000 A.D. ~ are summarized because of their valuable information on the existing political, social, economic, religious, and cultural conditions in India. The circumstances and reasons for the visit of each traveler greatly influenced his writings. Hence, Fa-Hien and Hiuen Tsang concentrated on religious matters, visited holy places, and collected books and relics, while Megasthenes and Alberuni, both scholars and courtiers, focused on the administrative system and social and economic conditions. All four travelers mentioned the wealth of India, its high literary and scientific traditions, and the rigidity of the caste system. Alberuni, in particular, felt that Indians were narrow-

minded and insular in their outlook. While the text is interesting and well-written, the illustrations are unappealing.

706. Kipling, John Lockwood. *Beast and Man in India*. Illustrated by author and others. London: Macmillan, 1891. 401 p. Grades 8-12.

Kipling provides insight into Indian life, thought, and character through this sociological and anthropological study of common Indian animals and birds. He gives a biological sketch of each animal or bird, its treatment and usage, and the myths and rituals associated with it. For example, Kipling describes how Hindus teach their parrots to utter sacred words, the practice of slitting the donkey's nostrils to soften the clangor of his voice, and the deification of the cow. While Kipling is an imperialist in his outlook, tone, and argument, this book is distinctive because of its appealing organization and illustrations and Kipling's thorough knowledge of Indian art, folktales, and mythology.

707. Kublin, Hyman, ed. and annot. *India: Selected Readings*. World Regional Studies Series. Boston: Houghton Mifflin, 1968. 213 p. Grades 7-12.

This unique introduction to Indian tradition, thought, and social institutions is organized into five parts in which geography, history, religious beliefs, British rule, and independent India are examined. First, the central theme of each section is presented by Kublin, and then excerpts from well-known authors on related topics such as Indian epics, storytellers, Indian art, choosing a bride, *Jatakas*, and Muslims and Sikhs give the varied opinions of Indian, western, and ancient writers. For instance, excerpts from William Wilson Hunter's, *A Brief History of the Indian Peoples* (Oxford: Clarendon Press, 1921), discusses the influence of three aspects of geography — mountains, rivers, fertile plains — on the life and culture of India. This format portrays the multitextured and complex civilization and culture of India, as well as allows readers to formulate their own opinions.

708. Lamb, Beatrice Pitney. *India*. New York: Macmillan, 1965. 138 p. Grades 5-8.

This introductory book is written with an intimate knowledge of India. In enumerating the achievements of India's ancient civilizations, Lamb emphasizes the West's indebtedness to India in mathematics, science, medicine, technology, moral and philosophical wisdom, and the more tangible gifts of cotton, sugarcane, chess, and polo. However, the focus of the discussion is on modern India: the new Republic, political trends, life in cities and villages, family structure and marriage, problems of illiteracy and overpopulation, community development, industrial progress. Whether she is examining the relationship between poverty and the British economic exploitation of her Indian colony, or analyzing the role of foreign aid in India's progress, Lamb explains the situation clearly and traces its causes and effects. Illustrated with photographs and maps.

709. Ling, Trevor. *Buddhism*. London: Ward Lock, 1970. 32 p. Grades 6-8. Ling gives a complete picture of Buddhism by discussing it from three perspectives. First, he gives a brief account of Buddha's life in the context of sixth century B.C. India, and then he

outlines Buddhist doctrines and the Buddhist way of life for monks and laymen. Ling's main premise, however, is that Buddhism is a major world religion because it acknowledges other paths to salvation and, thus, has spread through persuasion, not enmity. The Mahayana form of Buddhism, in particular, is flexible enough to adapt to other cultures; hence, each Buddhist country has developed its own distinctive form. The Buddhist community, Ling emphasizes, is expanding again today in England and USA and amongst outcasts and untouchables in India.

A simple prose and photographs of Buddhist lifestyle, holy shrines, and artifacts also convey the universality and simplicity of Buddha's teachings.

710. Lockwood, Helen. *Come Along to India*. Volume One. Minneapolis, MN: Denison, 1968. 158 p. Grades 5-7.

India is portrayed as a prism of mankind where the whole spectrum of geographical diversity, religious beliefs and festivals, foreign invasions, social systems, and artistic ingenuity that has accompanied the human journey can be found. Each of the eight chapters focuses on a specific topic whose past history and present situation is discussed in detail. India is presented as a country "whose leaders are seeking peace through wisdom, not by strength of military might." A case in point is the chapter on British India which is first discussed from the British perspective, and then the Indian argument that Britain destroyed the cotton weaving industry and exploited the economic resources of India is presented. Appealing photographs of temples, churches, statues, wildlife, and daily life add richness and depth to the text.

711. Lye, Keith. *Take a Trip to India*. London: Watts, 1982. 32 p. Grades K-3.

Factual information on India's population, major cities, crops, industries, and religions is organized around beautiful color photographs that are the focus of each page.

712. Majumdar, N.N. *Some Indian Birds*. Illustrated by S. Basu Roy Choudhury and Pranab Chakravarti. New Delhi: Children's Book Trust, 1970. 60 p. Grades 2-5.

This book is an attractive reference guide to thirty-five birds commonly found in India. In addition to providing a graphic description of each bird, its nest, and habits, Majumdar also gives interesting facts associated with the bird and its relationship with humans. The illustrations are detailed and beautifully executed.

713. McGuire, Edna. "At Work In India." In *The Peace Corps: Kindlers of the Spark*, 151-186. New York: Macmillan, 1966. Grades 6-8.

In examining the work of the Peace Corps in India, McGuire reveals her benevolent attitude of bringing skills, education, and human dignity to the poorer peoples of India. She further states that if India is to operate as a free nation under a constitutional form of government, internal improvement must be achieved with the help of foreign aid. In describing the work and personal experiences of Peace Corps volunteers in areas such as farming, teaching, nursing, technical training, and machine repair, McGuire fails to

examine their work objectively, except, perhaps, with reference to the nursing project. For instance, she fails to mention that the volunteers she interviewed in the educational program taught in well-established institutions, some of them with an extremely high standard of education. Hence, the contribution of the volunteers was cultural exchange rather than educational training.

714. Modak, Manorama R. *The Land and the People of India*. Philadelphia: Lippincott, 1960. First published in 1952. 127 p. Grades 6-8.

Beginning from Bombay, Modak's narrative style invites western readers to take a personal journey to India. First, she provides travelogue-type information on the geographical, economic, and political significance of major Indian cities. Then, she traces the history of India from pre-Aryan times to the present day. With each significant era - coming of the Aryans, Buddha, Gupta kings, Greek influence, Akbar, and modern India — Modak discusses the developments in the arts, mathematics, industry, clothing, education, social conditions, and governmental set up. Modak, thus, gives a balanced and representative portrait of all aspects of life in India. The material is made interesting and readable because Modak's choice of idioms and images provides a familiar reference point for western readers. Maps, illustrations, and a pronunciation guide further aid in the understanding of the text.

715. Munshi, K.M. *Foundations of Indian Culture*. Bombay: Bharatiya Vidya Bhavan, 1988. First published in 1962. 76 p. Grades 8-12.

In order to instill pride and a sense of the Indian "Collective Unconscious" in children, Munshi traces the origin of a common Indian culture to the Vedic period. He believes that Vedic Aryans provided the formative and vitalizing elements to Indian culture. He discusses the Aryan institutions of Kula (family), jana (tribe), and panchjana (federation of five tribes). He further explains the philosophic concepts of Rita, the Eternal Law (later known as Brahman); division of society into non-competitive groups, or the caste system; Dharma; and the evolutionary nature of the Law of Karma. In the post-Vedic period this cultural base synthesized with the non-Aryan races to form a truly Indian culture which has survived till today. While the Dravidian concepts of Shiva as Creator and Ma, the Mother Goddess, were integrated with Aryan beliefs, the indigenous races basically conformed to Aryan values. This view of Indian culture is traced historically, geographically, and socially. For readers who are unfamiliar with Indian culture and terminology, the above information will appear choppy and difficult to comprehend.

716. Myron, Robert, and Abner Sundell. *Two Faces of Asia: India and China*. New York: World, 1967. 191 p. Grades 7-9.

Two Faces of Asia traces the cultural history of China and India from the caves of Choukoutien in China and the cities of Mohenjodaro and Harappa in India to the Ming Dynasty in China and the Mughal Empire in India. The book traces the parallel experiences of the two largest nations in Asia in the areas of art, history, geography, political conditions, and religion. The greatest interaction between the two nations took place when Buddhist missionaries went to China and the Chinese undertook pilgrimages

to India. Generalizing on the attitudes of both nations, the authors state that “Wisdom, power, and wealth are the age-old ideals of the Chinese people,” while “Religion, ritual, and caste are the age-old ideals of India,”

Brilliant black-and-white photographs of paintings, sculptures, ancient ruins, caves, and architecture illustrate the text and emphasize the cultural achievements of India and China.

717. Nath, R. *The Immortal Taj Mahal: The Evolution of the Tomb in Mughal Architecture*. Bombay: Taraporevala, 1972. 114 p. Grades 9-12. Nath’s scholarly account of the evolution of ‘Muslim sepulchral monuments disputes the theory that Mughal art of building is an offshoot of Saracenic architecture based on Islamic techniques and forms; instead, he states that while it liberally utilized Islamic inspirations, it evolved fundamentally from ancient Indian architectural traditions. The Mughals employed the structural expedients of the arcuate order (arch, vault, squinch and dome) along with the trabeate features of typically Indian origin — the pillar, brackets, beams, *chhajja*, corbelled pendentive, oriel window, *padmakosa*, and *Kalasa* finial — as prescribed in the Vastu texts of ancient India.

Through numerous black-and-white photographs and architectural drawings, Nath traces the evolution of Muslim tombs in India from Sultan-ghari at Delhi (1231 A.D.) to the Taj Mahal which was begun in 1632 in memory of Emperor Shah Jahan’s deceased queen, Mumtaz Mahal. The *char-bagh* design, in which the tomb-structure occupies the central position in an enclosed garden which is divided into four quarters, was modified so that the tomb was placed against the romantic setting of river and sky with the garden laid in front of the tomb proper to allow the white marble to tower majestically over its surroundings and to reflect the changing colors and textures of the environment. Every aspect of the building of the Taj Mahal, whether aesthetic, architectural, or engineering is discussed in detail. The author also provides evidence to disprove various myths and misconceptions about the Taj Mahal, especially the theory that the Taj was a Rajput palace belonging to Raja Mansingh which was later converted into a tomb.

718. Neurath, Marie. *They Lived Like This in Ancient India*. Illustrated by John Ellis, New York: Watts, 1967. 32 p. Grades 3-5.

Based on artifacts found in the ruins of ancient Indian civilizations, Buddhist stupas and cave paintings at Ajanta, Hindu rock carvings at Ellora, and inscriptions on Ashokan pillars, Neurath reconstructs the history, religious beliefs, culture, and lifestyle of ancient India from the Indus Valley Civilization to the reign of Emperor Ashoka. This general introduction is written simply without specific dates or detailed information.

719. Ogle, Carol and John. *Through the Year in India*. London: Batsford, 1983. 72 p. Grades 6-8.

Information on the geography, history, religion, customs, economic development, and festivals of India has been uniquely organized around the twelve months of the Gregorian calendar. Each month focuses on a specific state or city and the major holidays celebrated

at that time. Relevant background information on the festivals, the city, and its major attractions is given from the Indian perspective. For instance, the descriptions of Benaras with its temples and cremation ghats is placed in February to coincide with the Shivaratri festival. Since Benaras is considered a holy city by the Hindus, the authors explain the theory of Karma and Rebirth and the idea of one universal god, Brahman, and its various manifestations in the elaborate pantheon of gods and goddesses. The text is further extended by black-and-white photographs of everyday life, explanatory captions, and insets on topics such as matrimonial advertisements, Indian spices and recipes, and the five Ks worn by Sikhs. *Through the Year in India* provides a multifaceted view of India which allows readers to draw their own conclusions.

720. Pandey, B.N. *The Rise of Modern India*. Men and Movement Series. London: Hamish Hamilton, 1967. 128 p. Grades 7-9.

The story of India's multiracial, multilingual society is divided into three basic epochs: Ancient, Medieval and Modern. In surveying the geographical, political, economic, social, and cultural aspects of each period, Pandey's main focus is on tracing the transformation of India from a medieval society to a modern state with parliamentary democracy. Pandey presents the Indian perspective in his discussion of controversial topics like the Mutiny of 1857, Kashmir dispute, Sino-Indian War, and India's foreign policy of dynamic neutrality.

721. Papas, William. *A Letter from India*. Illustrated by author. London; Oxford University Press, 1968. 54 p. Grades 2-4.

This informational picture book is in the form of a letter written from India. Beginning with (he Gateway of India in Bombay, both text and illustrations introduce young readers to a quick tourist's view of the major cities, temples, historical monuments, wildlife sanctuaries, and tea plantations of India. As Papas and his wife travel from region to region, relevant background information on the geography, history, religion, and racial and cultural differences of each region is provided. The illustrations especially record the mood and gaiety of their trip, their memorable experiences and royal treatment, and the endless variety and richness of India. The only flaw in the illustrations is that Papas is unable to depict the differences in the facial features of people from various regions; his characters seem to look almost uniformly Arabic.

722. Patel, Satyavrata. *Hinduism: Religion and Way of Life*. New Delhi: Associated, 1981. 165 p. Grades 9-12.

The nature and essence of Hinduism as a faith are introduced through a discussion of the scriptures, Hindu ethics and cosmology, sects of Hinduism, and schools of philosophy and Vedanta. Furthermore, Patel examines how the theology and metaphysics of Hinduism shaped the social framework and moral values through topics such as caste, *ashamas* (stages of life), objectives of life, family life, and religious rituals, sacraments, and festivals. The last chapter, "World's Debt to Hinduism," traces the extensive cultural impact of Hindu and Buddhist doctrines on the philosophical thought of Socrates and Aristotle, parable style of teaching and organization of Christianity, mode of worship at

the Kaaba in Mecca, worship of Krishna in Armenia in the second century B.C., institution of Horse Sacrifice in Turkey, and South Indian temple architecture in Mexico. Textual references and a select bibliography provide ample material for further research.

723. Pike, E. Royston. *Ancient India*. London: Weidenfeld and Nicolson, 1961. 134 p. Grades 7-9.

In tracing the history of ancient India from the Indus Valley Civilization to Emperor Ashoka, Pike does not attempt to provide a continuous historical account; rather, he focuses on significant eras and individuals like the advent of the Aryans, Alexander's invasion of Northwest India, Mahavira and Buddha, and Chandragupta and Ashoka. While details of archeological finds and episodes from oral tradition enliven the account, Pike's use of slanted diction creates a negative impression of Indian culture. In addition, he discredits all the oral evidence of Indian history prior to sixth century B.C. as inconsequential and unreliable.

724. Polk, Emily. *Delhi: Old and New*. Illustrated by Emil Weiss, Cities of the World Series. Chicago: Rand McNally, 1963. 144 p. Grades 6-8.

India's capital city is portrayed as a symbol of India's timeless history and splendor, as well as its modern image as an industrialized, forward-looking democratic nation. Polk, who lived in Delhi for five years, takes readers on a geographic tour of Old and New Delhi, narrates the history of each area, and describes the seasons, festivities, shopping centers, and sights and sounds of this vast metropolis. Polk terms Delhi a Phoenix City. Because of its strategic location between the Aravelli Ridge and Yamuna River, it was the historic gateway to India and was selected as the capital by nine different empires beginning from the time of the *Mahabharata* epic when it was called Indra Prastha. In 400 A.D., King Dilleep conquered Indra Prastha and renamed it Dilli Pur, hence the origin of the name Delhi. Henceforth, traders and conquerors from all over the world were attracted by the wealth and luxury of Delhi. It became the capital of King Prithvi Raj Chauhan, the Slave Dynasty, the Khilji Dynasty, the Tughlak Dynasty, and the Mughals; and it was called by various names like Anangpur, Rai Pithora, Siri, Jahanpanah, Tughlagabad, Purana Qila, and Shahajehanpur. In 1911, George V shifted the British capital of India from Calcutta to Delhi and built a new city on Raisina Hill called New Delhi.

This tour of Delhi is also an introduction to the history, varied ethnic and linguistic peoples, religions, culture, and arts and crafts of India. The impressionistic view of Delhi is furthered by the illustrations of the oriental domes and minarets of Old Delhi and the modern sandstone buildings and tree-lined avenues of New Delhi.

725. Price, Christine. *Cities of Cold and Isles of Spice*. Maps and decorations by author. New York: McKay, 1965. 208 p. Grades 6-8.

Price provides an interesting narrative account of trade and travel to the East from the Arabs in the Middle Ages to Vasco Da Gama's discovery of the European sea route to India in the fifteenth century. This rich and exciting story begins with the exploits of

Arab seafarers like Sinbad the Sailor and Suleyman (8 A.D.), whose accounts of the gold of Ophir, incense of Arabia, spices of India and Ceylon, and fabulous silks of China had become legendary through the *Arabian Nights*. An account of the political, social, and economic life of India is provided by copious references to the travelogues of Suleyman, Marco Polo, and Ibn Battuta of Tangier, who came to the court of Mohammed Bin Tughlak in 1333 because it was a famous center for Muslim scholars, theologians, and literary men.

726. _____. *The Story of Muslim Art*. Illustrated with photographs and drawings by author. New York: Dutton, 1964. 160 p. Grades 7-12.

Price discusses the development of Muslim art from 7 A.D. to the twentieth century and the spread of this art form from Arabia to the Muslim conquests in Egypt, Syria, Greece, Persia, Spain, Portugal, France, and India. Muslim art was brought to India by Babur, founder of the Mughal empire, in 1525. With the large treasury of silver, gold, and gems that (he Mughals got from the cities of Delhi and Agra, they encouraged the fusion of Indian and Persian art which resulted in a new Mughal art form. Artists from Persia introduced Persian gardens, reflecting pools, Muslim painting, and minarets and domes. The miniature paintings that decorate the *Amir Hamza* and *Akbar Nama* and the magnificent palace-city of Emperor Akbar in Fatehpur Sikri are examples of a new style rooted in the ancient heritage of Indian painting and architecture. The Taj Mahal, however, is considered more Persian than Indian in design because of its feminine delicacy and because it is believed to be modeled on Timur's mausoleum in Samarkand. The grandeur of Muslim art ended with Aurangzeb who did not patronize the arts. With Nadir Shah's invasion in 1737 the Mughal empire collapsed and its art treasures were carried away to Persia.

727. Raman, T.A. *India*. Fidler Social Studies Series. Grand Rapids, MI: Fidler. 1972. 144 p. Grades 6-8.

Information on India is presumed in four parts: Lund and Climate, History and Government, People and Their Way of Life, and Earning a Living. Far from imparting knowledge to a passive audience, Raman demands active intellectual involvement. Not only are readers engaged in applying the information to certain issues that are raised, but they are encouraged to frame their own questions on topics such as the influence of climate on lifestyle and means of livelihood. Hence, readers are forced to analyze and interpret the text, photographs, maps, and charts.

728. Rice, Edward. *The Ganges: A Personal Encounter*. Photographs by author. New York: Four Winds, 1974. 189 p. Grades 7-12.

As Rice travels along the banks of the Ganges, he recognizes the river's profound mystical nature. Acknowledging the symbiotic relationship between the river and the people, he portrays the river's eternal transcendental form in terms of the opposites of birth and death, creation and destruction (especially in Bangladesh where the delta is rife with cholera germs and prone to hurricanes), the fertile Gangetic Plain and the muddy delta, the worship of gods like Shiva and Vishnu and the cult of the mother goddess. The

Ganges is also portrayed as the scene of great civilizations, movements, and individuals, as well as the modern problems of overpopulation, poverty, and industrialization. To Rice, the Ganges represents all of India.

729. *Mother India's Children: Meeting Today's Generation in India*. New York: Pantheon, 1971. 176 p. Grades 8-12.

The author interviewed twenty Indian teenagers ranging from ages twelve through nineteen, who represent all socioeconomic, professional, academic, and ethnic groups. Rice traveled to various regions of India and met people from all minority groups in order to provide the historical, political, economic, and social background of each group and its place in Indian society. Collectively, these portraits give a multifaceted view of traditional and modern, tribal and citified, and contented and dissatisfied youth of India. Rice concludes that young Indians have a very clear sense of their identity and hold definite views on their social roles, respect due to parents, religion, caste, arranged marriages, environment, and lifestyle.

These varied biographies are integrated into a unified whole by the author's personal narrative of how he launched into this project, the difficulties associated with locating some of these teenagers, and the chance cosmic encounters with the others. Refraining from either attacking or defending the institutions that define the existence of these youngsters, Rice succeeds in his attempt of understanding India through her youth.

730. Ripley, S. Dillon. *The Land and Wildlife of Tropical Asia*. Life Nature Library. Alexandria, VA: Time-Life Books, 1980. 200 p. Grades 7-12.

This detailed account of the geography and tropical flora and fauna of Southeast Asia focuses on the relationship between humans and nature and nature and wildlife. The discussion on India centers on how this balance has been upset by the coming of the Europeans and the present encroachment into the jungle. Ripley also outlines the government's efforts to seek a new balance by protecting the natural habitat of endangered animals like the lion, tiger, python, and rhinoceros.

731. Roy, Beth. *Bullock Cans and Motorbikes: Ancient India on a New Road*. Photographs by Sunil Janah. New York: Atheneum, 1972. 240 p. Grades 9-12.

Roy explores the diversity of India through a discussion of its regions, people, religions, castes, languages, food, and clothing. This diversity is further reflected in the dichotomy of village and city life, schools and illiteracy, and position of women. Yet, the book simultaneously recognizes the integral unity of India in its common cultural approach and universal human nature.

Despite its vast scope, *Bullock Carts and Motorbikes* is not a complete picture of India. The range explored in both the text and photographs is from the poorest of the poor to the lower middle class, whereas the upper middle and richer classes are hardly mentioned. The author truly stops at motorbikes and leaves the world of cars and chauffeur-driven limousines totally untouched. Perhaps, the India that is modern and prosperous is considered too familiar or mundane to the western eye.

732. Roy, Navkala. *ABC*. Illustrated by Jagdish Joshi. New Delhi: Children's Book Trust, 1983. N.p. Preschool-K.

This uniquely organized alphabet book also teaches numbers, shapes, and colors. The illustrations portray the joy and humor of childhood.

733. Salwi, Dilip M. *Our Scientists*. Illustrated by Mrinal Mitra. New Delhi: Children's Book Trust, 1986. 140 p. Grades 6-12.

Through the achievements of forty-seven scientists, Salwi traces India's contribution to science and technology from the Vedic Civilization to the present time. The work of Susruta, the renowned 6 B.C. surgeon, is representative of the golden age of science in India (300 B.C. to 6 or 7 A.D.) when outstanding research in astronomy, mathematics, medicine, biology, physiology, and metallurgy was conducted. Beginning with the Muslim invasion in the twelfth century, India was so burdened by numerous colonial powers that it forgot its glorious scientific past. However, India's scientific treatises were translated into Persian and Arabic and, thus, spread into Europe. It was not till the twentieth century that India once again became active in all fields of scientific research. India now has the third largest pool of trained technologists, next only to the United States and Soviet Union. By emphasizing the world recognition given to Indian scientists, especially to the Nobel laureates C.V. Raman, H.G. Khorana, and S. Chandrasekhar, Salwi dispels the image of India as a scientifically backward country.

Our Scientists won the second prize for nonfiction in the Competition for Writers of Children's Books held in 1983.

734. _____. *A Passage to Antarctica*. Illustrated by Sujasha Dasgupta. New Delhi: Children's Book Trust, 1986. 128 p. Grades 6-8.

Complete information on Antarctica, the earth's last frontier, is presented in the form of a young girl's fictional trip to the frozen continent with a team of scientists. The protagonist provides graphic descriptions of the voyage from Bombay aboard an ice-breaker ship, the Neptune Ceremony while crossing the Equator, Roaring Forties, a whaling station, penguin rookeries, and ice walls surrounding the Antarctica. The narrative is interrupted by a first-person account by Antarctica of its geological evolution; ecology and animal and plant life; human expeditions from the legendary Maori tribesman, Ui-te-Rangiora, to Richard E. Byrd in 1928; and the recent research stations and colonies established by various countries. Instead of a subjective account, the background information on Antarctica would have been more effective if presented objectively. Likewise, the narrative technique — although it is engaging and involves readers in a critical discussion of life on Antarctica — renders the factual information inaccessible. Instead, *Passage to Antarctica* proves leisurely reading and gives a real-life experience of scientific research and exploration. It won the second prize for nonfiction in the 1985 Competition for Writers of Children's Books organized by the Children's Book Trust.

735. _____. *Story of Zero*. Illustrated by Ruma Sharma. New Delhi: Children's Book Trust, 1988. N.p. Grades 4-8.

The fascinating history of zero is traced from its invention in India before the Christian era to its adoption in Asia, Arabia, and the western world. Salwi explains the concept of zero and the decimal system of numeration, its importance in the development of mathematics, and its practical applications in various scientific and technical fields. In doing a comparative study of the mathematical knowledge of the ancient Greeks, Babylonians, Arabs, and Mayans, Salwi expresses great pride in the fact that India was the center of mathematics in the world for over four hundred years. Although some of the information is technical, it is so clearly explained that even young children who are interested in mathematics will comprehend it.

736. Sandal, Veenu. *We Live in India* Photographs by Brahm Dev. A Living Here Book, New York: Bookwright, 1984. First published in 1981 by Wayland. 64 p. Grades 5-7.

Individuals from a variety of regions and socioeconomic groups give a composite picture of life in India. In addition to the lifestyle of each, the text provides information on the particular geographical area, factual details on the profession or social class represented, and the advancements made since Independence. While a sense of respect for the old values is evident, the necessity of meeting the challenges of a changing world through education, especially for the younger generation, is expressed by fortune teller, camel postman, politician, and student alike.

737. Sarin, Amita Vohra. *India: An Ancient Land, A New Nation*. Discovering Our Heritage. Minneapolis, MN: Dillon, 1985. 175 p. Grades 5-7.

In giving an overview of India's geography, history, culture, oral tradition, festivals, family structure, education, and sports, Sarin frankly discusses the problems that face modern India, as well as portrays its past and present achievements. Sarin also gives an intimate view of life in India by drawing young readers into the warmth of family ties, magic and fun of celebrations, and details of school life. This beautifully illustrated and well-written book shatters numerous misconceptions about India and provides a balanced perspective that the world on the other side is not that different or far away.

738. Sawyers, Martha, and William Reusswig. *India and Southeast Asia*. Illustrated by authors. New York: Grossel and Dunlap, 1964. 157 p. Grades 4-6.

Facts on Indian history, geography, religion, urban and rural lifestyles, and culture are enlivened by interesting information on the grandeur of .maharajahs, lovely Himalayan hill stations, wildlife, and artistic expression. The colorful illustrations capture both the variety and stark contrasts found in India.

739. Sen Roy, S. *This is Rajasthan*. Illustrated by author. New Delhi: National Book Trust, 1986. N.p. Preschool-Grade 1.

An itinerant entertainer invites children to look through his stereopticon to discover the wonders of the State of Rajasthan. In the manner of traditional storytellers, the text describes scenes from Rajasthani life in rhyming lines. The illustrations do an excellent job of portraying the desert terrain, ancient palaces and mansions, colorful lifestyle, and pride and grace of the people.

740. Shorter, Bani. *India's Children*. Illustrated by Kurt Wiese. New York: Viking, 1960. 175 p. Grades 6-8.

Through the biographies of twelve children, Shorter presents a hopeful picture of India's future and the ability of its young to shoulder [he responsibilities of building a strong nation. The first eleven stories of rural boys and girls give a sensitive picture of life in Indian villages. There is no attempt to gloss over the problems of un touch ability and poverty; rather, they are presented within the framework of a new nation striving to regain its vigor and identity. "Precious Rice" touchingly captures the strength of the Indian woman, the extreme sacrifice she will make during times of drought and famine to fulfill her obligations, and the reverence with which she is regarded by her family. "The Riddle Man" describes the village uplift projects of Gandhian disciples who live among villagers to teach them self-help by opening schools, digging wells, giving lessons in hygiene, and teaching new farming techniques. The book ends with "Krishna's Birthday Party," the story of a well-to-do boy from New Delhi who reads his prize-winning essay from the presidential platform on Independence Day. Shorter's poetical prose and rural imagery reflect her admiration for and understanding of the dignified existence of her subjects.

741. Shotwell, Louisa R. *Beyond the Sugar Cane Field*. Cleveland, OH: World, 1964. 96 p. Grades 5-7.

The work of the United Nations International Children's Emergency Fund in three Asian countries — India, Thailand, Indonesia — is outlined here. In the segment on India, Shotwell describes the village of Pukhariput, and then explains the methods that social workers employ to fulfill the aims of UNICEF to eradicate disease and meet the long-term needs of children. The book assumes a superior tone as it enumerates how taboos associated with food and ignorance of fertilizers and modern agricultural techniques have to be overcome before the village can progress.

742. Singh, Anne, *Living in India*. Translated from the French by Sarah Matthews. Illustrated by Aline Riquier. Ossining, N.Y.: Young Discovery Library, 1988. First published in 1985 by Gallimard. 36 p. Grades 1-3.

The variety and richness of life in India are presented through a brief discussion of topics like land and people, city and village life, clothing and eating habits, marriage customs, and religions and festivals. While the illustrations attractively portray the text, the book at best gives a fragmented view of India.

743. Singh, Daljit, and Angela Smith. *The Sikh World*. Religions of the World Series. London: Macdonald, 1985. 45 p. Grades 5-8.

This is a brief introduction to the origin and history of Sikhism, achievements of the ten gurus (1469-1708), basic tenets of the faith, and holy places and important rituals. Sikhism is presented as a reformist religion that tried to mediate between Hinduism and Islam by adopting many features from both religions. It tried to capture the essence of spiritual and moral life by propagating social equality: devotees eat in a common *langar*, names of men and women are interchangeable, the symbol of their faith – the five K's are worn by all Sikhs. It also fulfilled a historical need by uniting Indians into a warrior group to fight Muslim persecution. Color photographs portray Sikhs as a hardworking and aggressive people with a practical approach to life.

744. Singh, Kartar, and Gurdial Singh Dhillon. *Stories from Sikh History*, Book Two. New Delhi: Hcmkunt, 1971. 118 p. Grades 3-5.

Sikh religious instruction is given in the form of short stories from the lives of four Sikh gurus: Guru Angad to Guru Arjan Dev, the second through the fifth gurus. In addition to serving as examples of moral conduct, these stories also discuss the growth of Sikhism in the face of increasing Mughal power and the social inequities prevalent in medieval India.

745. Snelling, John. *Buddhism*. Religions of the World Series. New York: Bookwright, 1986. 48 p. Grades 4-6.

This is a comprehensive account of Buddhism from the story of the historical Buddha and his teachings to the founding of the Sangha and the spread of Buddhism in Asia and the West. While the text focuses on the common beliefs of Buddhists, the photographs emphasize the varied and colorful festivals and rituals that Buddhist culture has assumed in each country.

746. Soni, Welthy H. *The River Ganges*. Getting to Know Series. New York: Coward-McCann, 1964. 64 p. Grades 4-6.

An imaginary pilgrimage from the mouth of the Ganges in the Bay of Bengal to its source in an icicle-studded cavern in the Himalayas allows Soni to express the reverence and religious mystery that Hindus feel for "Mother Ganges." Soni portrays Goddess Ganga as a benign and gentle mother who seldom becomes angry and destructive; instead, she is life-sustaining and washes human sins so that people can gain entry into heaven. Beginning at the busy international port of Calcutta, Soni describes the river as the center of activity in diverse cities like Patna, Benaras, Allahabad, Kanpur, Hardwar, Rishikesh, and Devaprayag. Everywhere the river is eternal: it reminds one of India's past glory, its present democracy and industrialization, and its future hopes.

747. Spencer, Cornelia. *Made in India: The Story of India's People*. Illustrated by Alien Lewis. New York: Knopf, 1946. 203 p. Grades 6-8.

An historical perspective on Indian culture and social organization is presented through a discussion of major events from the Indus Valley Civilization to the Mughal empire to Mahatma Gandhi. The richness of Indian life is portrayed through its art, literature, music, dance, architecture, scientific discoveries, religious altitudes, village life, and role of women. Spencer's reverence for India is reflected in her appreciative, even romantic, tone of writing.

748. Suthren Hirst, Jacqueline. *The Story of the Hindus*. Illustrated by Beryl Sanders. Cambridge, United Kingdom: Cambridge University Press, 1989. 32 p. Grades 2-5.

Using the experiences of a South Indian pilgrim on her way to the shrine of Badrinath in the Himalayas as a point of entry, Suthren Hirst explains the basic beliefs and practices of Hinduism. She introduces the principal deities and the worship and stories associated with them; explains the philosophical concept of Brahman as the one God; and describes the celebration of religious festivals like Diwali and Navaratri and rituals for birth, marriage, and death. The author emphasizes the continuation of ancient Hindu beliefs into the twentieth century, even by Hindus living in the West. Color photographs and graceful illustrations extend the text and present Hinduism as an all-pervasive, joyous way of life.

749. Talyarkhan, Natasha. *India: The Land and Its People*. Countries Series. London: Macdonald, 1975. 61 p. Grades 3-5.

Both- text and illustrations serve as a general introduction to India. Although the statistical information is outdated, the book provides insight into India through topics such as village and city life, joint family system, wildlife, and spices and cuisine.

750. Tames, Richard. *India and Pakistan in the Twentieth Century*. Twentieth Century World History. London: Batsford, 1981. 96 p. Grades 6-8.

This book is largely concerned with tracing India's transformation from continent-like conditions of linguistic, cultural, economic, and political diversity to a nation conscious of its nationalism and independence. The account is enlivened by photographs and political cartoons from *Punch*.

751. Thapar, Raj. *Introducing India*. New York; Asia Publishing House, 1966. 80 p. Grades 4-6.

This introductory book does not overwhelm readers with data and factual details; instead, it presents an intimate and personal experience of India. For instance, in describing the mountains and rivers, Thapar very naturally narrates the myths and legends associated with each region and points out the relationship between geography, history, religion, lifestyle, and present conditions. In addition, the richness of Indian life is revealed through background details on how an Indian views seasonal festivals, why and how certain clothing are worn, eating etiquette, significance of the cotton plant, and dexterity of Indian weavers.

752. Tigwell, Tony. *A Family in India*. Minneapolis, MN: Lerner, 1985. First published in 1982 as *Sakina* by Black, India. 31 p. Grades 2-4.

By focusing on the family of Sakina, who lives in a North Indian village near Benaras, Tigwell illustrates the effectiveness of village reform in modern India. As is typical of this series, Sakina is portrayed at home, at school, and at play. Her father, Karam Ali, is a weaver who was trained at Sevapuri Ashram where the Gandhian ideal of village self-sufficiency is given a practical form. Karam Ali has a small workshop in the front room where he is assisted by his wife, who also has a bangle-selling business on the side. Even though theirs is the only Muslim family in the village, the text and photographs depict them as happy and well-liked.

753. Townson, Duncan. *Spices and Civilizations*. Greenhaven World History Program. St. Paul, MN: Greenhaven, 1980. First published in 1977 by George G. Harrap. 31 p. Grades 5-7.

This book focuses on the maritime activities of the Portuguese and Dutch in Southeast Asia from 1500-1700. Townson also briefly outlines how the spice trade and discovery of new sea routes affected world history. It was during the Dutch supremacy that the valuable cargo shifted from spices to tea, coffee, and Indian cotton goods. Accounts by European traders and visitors to the region provide further information on the great trading centers of Southeast Asia. Three extracts from Chinese, Sri Lankan, and Malayan documents give the Asian point of view.

754. Traub, James. *India: The Challenge of Change*. New York: Messner, 1981. 159 p. Grades 8-12.

The central thesis underlying this discussion of Indian history, religion, politics, and modern development is that India is a nation simultaneously tugged by the past and the future. India adheres to its past in its reluctance to change the caste system, family and marriage patterns, cottage industries, and principles of political reformers like Gandhi and Vinoba Bhave. But the pull of the future is powerful, too. India is a part of the modern world in its democratic form of government, mechanized farms of Punjab, skyscrapers of Bombay, and atomic research institutes. India is alone amongst the developing nations in supplying all the needs of its consumers from its own factories, and is now a major exporting nation. The above dichotomy between the past and future is analyzed at various levels: Indian democracy and current politics, debate between factory and village, socialist versus capitalist economy, nonaligned foreign policy and the necessity of ensuring military strength. The major problems facing India today the inability to bind the various communities and cultures into a common national identity, slow growth rate and continuing poverty, rising communal violence — are attributed to this dichotomy. According to Traub, India is astride two worlds; it is “a nation clinging to an old identity while it inches towards a new one.”

755. Trease, Geoffrey. *The Young Traveler in India and Pakistan*. Illustrated by Rus Anderson. The Young Traveler Series. New York: Dutton, 1956. 191 p. Grades 7-10.

Carol Woodstock and her cousin accompany Carol's father on a tour of India and Pakistan while he is making a documentary film for children. With this interesting framework, Trease takes young readers on a journey of discovery. The cities are carefully selected for their geographical variety, religious landmarks, and significant historical epochs. The excitement of the minimal plot is maintained as the travelers are kidnapped in Calcutta, go on a panther hunt in aborigine territory, see the breathtaking sunrise from Tiger Hill in Darjeeling, and visit the holy city of Benaras. While the children give their honest reactions to all they see, Trease is careful to present the Indian perspective. Although outdated as far as latest statistics and developments are concerned, this book is still valuable for the balanced picture it gives of life in India.

756. UNICEF. *Hi Neighbor*. Book Four. UNICEF Around the World. New York: Hastings House, 1961. 64 p. Grades 3-6.

This series provides a brief account of the climate, history and government, languages, festivals, village life, and food and clothing of countries assisted by UNICEF. The section on India has some interesting information on a popular children's game, *Moksha Patamu* (Snakes and Ladders), which is drawn up in a scale of rewards and punishments for

one's good and bad Karma. However, the primary focus of this book is to emphasize the poverty, disease, and other problems faced by India. Far from spreading a bond of friendship and understanding — which is stated to be the main goal of the series - it promotes a paternalistic attitude by listing the aid provided by agencies like UNICEF, WHO, FAO and UNESCO.

757. Valliappa, Al. *The Story of Our Rivers*. Part Two. Illustrated by Pranab Chakravarty. New Delhi: National Book Trust, 1973. 64 p. Grades 4-6.

The principal rivers of South India - the Kaveri, Krishna, Godavari, Narmada, and Tungabhadra - are introduced in this volume. Like the more famous rivers of northern India, these rivers are also sacred and have numerous legends associated with them; have witnessed the rise and fall of great civilizations; and are vital to the livelihood of the people. Valliappa, in particular, focuses on the dams built across these rivers because, unlike the rivers that are fed by the Himalayan snow, these are not perennial. Although the rivers in the Indian peninsular have their source in mountain springs in the Western Ghats, they are mainly created and fed by the rains of two monsoons, the southwest and northeast. Valliappa's descriptive prose evokes the beauty of nature, as well as enables readers to experience past history and modern scenes along the shores of these rivers.

758. Watson, Jane Werner. *India Celebrates!* Illustrated by Susan Andersen. Champaign, IL: Canard, 1974. 96 p. Grades 4-6.

Watson begins with a very simple, lucid explanation of the Hindu Trinity — Brahma, Vishnu, Shiva — and their various incarnations and shaktis, or creative feminine power. Next, festivals from all over India honoring the major gods are described for their

mythical, seasonal, social, and ritualistic significance. A brief account of the religious holidays of Muslims, Sikhs, Jains, and Christians is also included. Whether it is a religious festival, a national holiday like Republic Day, or a cyclical festival honoring the rains or spring, *India Celebrates!* captures the crowds and gaiety and shopping and feasting that accompany the celebrations. Compared to the joyousness that the text conveys, Andersen's illustrations appear to be too somber and static.

759. ____ *India: Old Land, New Nation*. Illustrated by Shanti Dave, et al. Champaign, IL: Garrard, 1966. 112 p. Grades 2-4.

Informative chapters on city and village life, agriculture and industry, holidays and festivals, and government organization are interspersed with short stories that are intended to aid in understanding India. However, because the text emphasizes the need for technological and educational progress if India is to succeed, and the role of youth versus the traditional values of the older generation, the impression this book gives is of India as a backward country. The outdated material, lack of specific data, and choppy style make this book undesirable reading.

760. ____ *The Indus: South Asia's Highway of History*. Maps by Henri Fluchere. Champaign, IL: Currant, 1970. 96 p. Grades 4-6.

In tracing the journey of the nineteen-hundred-mile Indus River from the Himalayas to the Arabian Sea, Watson outlines the history of the subcontinent. She describes the early civilizations of Mohenjodaro, Harappa, and Taxila on its banks and invasions by the Aryans, Greeks, Muslims, Afghans, and British. An account of the caravan routes and trading posts from Tibet to Kashmir, and the twenty-three million acres of fertile farmland that the Indus river system irrigates, emphasizes the economic importance of the river. On the international front, Watson states that the land surrounding the Indus gained significance due to border disputes between India and China and India and Pakistan.

761. Weingarten, Violet. *The Ganges: Sacred River of India*. Map by Henri Fluchere. Champaign, IL: Garrard, 1969. 96 p. Grades 3-5.

Using the sacred Ganges as a unifying principle, Weingarten discusses the vital role of the river in the geographical, historical, economic, religious, and social life of India. The story of the Ganges, thus, introduces the changing fauna and flora along the river, the diverse religious beliefs and festivities of the people, the achievements of great civilizations, and the new Republic with its industrial economy.

762. Yapp, Malcolm. *The British Raj and Indian Nationalism*. Greenhaven World History Program. St. Paul, MN: Greenhaven, 1980. First published in 1977 by George G. Harrap. 32 p. Grades 5-7.

Yapp provides a comprehensive and objective analysis of British rule in India. Beginning with the Battle of Plassey in 1757, he credits the British mastery of India and the establishment of the Raj to a large army and the Indian Civil Service. Next, Yapp

draws up a balance sheet of the gains and losses to Britain and India of imperialism. While the disadvantages to Britain are impossible to gauge, the advantages were clearly money, trade, profits from investments, jobs, and prestige. The main advantages to India were peace, despite the wars and other troubles, economic unity, and a new class of people who considered themselves *Indians* — not Muslims, Hindus, Bengalis, or Madrasis — because of their exposure to European ideas. On the negative side, little was done for Indian industry, agriculture, or education; this led to a shortage of jobs, an increase in poverty, and a loss of pride. Finally, the end of the British Raj is attributed to the strengthening of Indian nationalism in the twentieth century — which found its cultural expression in Hindu revivalism and political voice in the National Congress — and the growth of liberal ideas in Britain that Indians should have the same democratic rights as Britons.

Hence, the British government was forced to concede to the Indian demand for freedom in 1947.

763 Zinkin.Taya. *India and Her Neighbours*. Illustrated by Biman Mullick. New York: Walls, 1967. 96 p. Grades 6-8.

The historical, political, economic, social, and industrial achievements of India are traced from the Indus Valley Civilization to independence from the British. Zinkin also attempts to relate the effects of geography on the economy, history, and culture of India.

End